

# THE ETUDE

February  
1946

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ALEXANDER SILOTI, world famous pianist, and one of the two surviving pupils of Franz Liszt, died on December 8 in New York City. He was eighty-two years old. Born in Khar'kov, Russia, Mr. Siloti attended the Moscow Conservatory where he studied piano with Severin and Nicholas Rubinstein, and theory and harmony with Tchaikovsky. From 1888 to 1889 he was a pupil of Liszt at Weimar. He was a cousin and teacher of Rachmaninoff. He made many tours and appeared with all the leading symphony orchestras. After the Russian Revolution he took up permanent residence in this country and from 1924 to 1942 was a faculty member of the Juilliard Graduate School. His editions of the works of Bach and Liszt are notable.

SAMUEL WOODWARD, banker and lawyer, for many years Treasurer of The Presser Foundation and also of the Theodore Presser Co., died in Philadelphia on December 8. Mr. Woodward was born in Texas but came to Philadelphia at an early age and entered the employ of the Philadelphia Saving Fund Society, one of the largest savings banks in the world. He remained with this great financial institution for fifty-eight years, later becoming its Vice-President and Treasurer. He was a Trustee of the Graduate School of Medicine of the University of Pennsylvania and a member of many clubs. He was a patron of the Arts and had innumerable friends who remember him for his many kindnesses.

SEVERIN EISENBERGER, concert pianist and teacher of music, formerly head of the piano department of the Moscow Conservatory, died in New York City on December 11. His age was sixty-six. He was a pupil of Ehrlich and Leschetitzky. Following his teaching career at the Moscow Conservatory, he came to the United States in 1928, where he established himself as a concert artist of the first rank. He gave many recitals and appeared with major orchestras.

KARL AHRENDT of the Eastman School of Music, Rochester, New York, is the winner of the first prize in the national Eurydice Church Award, sponsored annually by the Philadelphia Art Alliance. Mr. Ahrendt's winning composition was titled *God Be Merciful*.

WILLIAM G. HAMMOND, composer and organist, died on December 22 in New York City of injuries received when struck by an automobile. Mr. Hammond had been for thirty years organist and choirmaster of the Dutch Reformed Church, Brooklyn. He was widely known for his choruses for male voices. A number of his songs also were very successful. Mr. Hammond was born in Melville, Long Island, August 9, 1874, and at the age of sixteen he became organist of the old Trinity Church in Newport, Rhode Island. He was accompanist for Lillian Nordica on one of her tours. He wrote much sacred music.



WILLIAM G. HAMMOND



# The World of Music

HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

eleven he played in an orchestra under the late Theodore Thomas. Later he was named concertmaster of the orchestra.

THE MUSIC TEACHERS NATIONAL ASSOCIATION will resume its schedule of annual conventions when, on February 21, the members open a four day meeting in Detroit, in conjunction with the National Association of Schools of Music meeting on December 19 and 20. The Hotel Statler will be the official headquarters. The program, as arranged by James T. Quarles, president of the MTNA, will include five general sessions on music and reconstruction, as concerns

MAX BENDIX, violinist, conductor, and first concertmaster of the Chicago Symphony Orchestra, died on December 6 in Chicago, at the age of eighty. He had served also as concertmaster of the Metropolitan Opera House Orchestra in New York City. He made his debut as a violin soloist at the age of eight and at

THE COLUMBIA UNIVERSITY BAND offers a first prize of one hundred dollars to the winning composer of an original composition for full symphonic band. The contest closes November 1, 1946, and full details may be secured by writing to Harwood Simmons, 601 Journalism Building, Columbia University, New York 27, New York.

THE FOURTH ANNUAL Young Composers Contests of the National Federation of Music Clubs has been announced. A total of \$300 in awards is offered for composers in three classes, Class One, for which the prizes are fifty and twenty-five dollars, is for a choral work with or without accompaniment, Class Two, with similar awards, is for a string quartet, or a chamber instrumental combination without piano, Class Three, with a first prize of one hundred dollars and a second prize of fifty dollars, is for a composition for small orchestra. Composers between the ages of sixteen and twenty-five are eligible. The closing date is April 1, 1946, and full details may be secured from Marion Bauer, Chairman, 115 West 73rd Street, New York 23, N. Y.

AN AWARD of one hundred dollars for a setting of a prescribed metrical version of Psalm 126, in four-part harmony for congregational singing, is offered by Monmouth College. The contest, open to all composers, will run until February 28, 1946, and all details may be secured from Thomas H. Hamilton, Monmouth, Illinois.

A CASH AWARD of one thousand dollars is the prize announced by the E. Robert Schmitt School of Piano, San Francisco, in connection with the creation of The Debussy Prize for Pianists, donated by Mrs. William Philpender of Garden City, Long Island, New York. The award will be made in September, 1946, to the contestant showing the highest musical attainments in the present.

tion of a required program of piano compositions by Claude Debussy. All details may be secured by addressing The Secretary, The Debussy Prize for Pianists, 3505 Clay Street, San Francisco 18, California.

THE SCHOOL OF MUSIC of De Paul University, Chicago, announces an Inter-American Chopin Contest, the finals of which will be held in Chicago in May, 1946. The contest is to select the outstanding Chopin pianist of the hemisphere and entries are invited from the United States, Mexico, Central America, and South America. The first prize is one thousand dollars. Details may be secured by writing to De Paul University, 44 East Lake Street, Chicago 1, Illinois.

A FIRST PRIZE of \$25,000 is the award in a composition contest, sponsored by Henry H. Reichhold, industrialist and president of the Detroit Symphony Orchestra. Composers of the twenty-one Pan American republics are invited to submit manuscripts. A second and third prize of \$5,000 and \$2,500 respectively, are included in the awards. The winning compositions will be played by the Detroit Symphony in the Pan American Arts Building in Washington. The closing date of the contest is March 1, 1946, and full details may be secured by writing to the Reichhold Music Award Committee, Room 4315, 30 Rockefeller Plaza, New York 20, New York.

THE JULLIARD SCHOOL OF MUSIC has announced its annual competition for the publication of one or more American orchestral works. The school pays for the publication of the winning composition and the composer receives all accruing royalties and fees. The closing date is March 1, 1946; and full details may be secured from Oscar Wagner, Juilliard Graduate School, 130 Claremont Avenue, New York City.

PROF. TORIAS MATTHAY, world-renowned piano teacher, composer, pianist, and author of many books on piano pedagogy, died in Haslemere, England, on December 14, at the age of eighty-seven. Prof. Matthay was born in London on February 19, 1858, and was educated at the Royal Academy of Music, and later became a professor of piano there. In 1885, following a successful concert career of fifteen years, he founded his own school in London and remained actively at its head until his death. He established himself as a leading piano pedagogue of the world and numbered among his pupils many distinguished artists—Myra Hess, Harriet Cohen, Ray Lev, Irene Scharrer, York Bowen, and Percy Waller.



TORIAS MATTHAY

HAILEY STEVENS, of Berkeley, California, recently discharged from two and a half years' service with the United States Naval Reserve, is the winner of a hundred dollar War Bond, the prize in the Chamber Music competition of the National Federation of Music Clubs. Mr. Stevens' winning composition is a trio for violin, violoncello, and piano.

DR. HARVEY B. GAUL, organist and composer, and for thirty-five years musical director of Calvary Episcopal Church, Pittsburgh, Pennsylvania, died on December 1 in Pittsburgh, as a result of injuries received two weeks previously in an automobile accident. Dr. Gaul, widely known as a versatile and talented musician, was the composer of more than four hundred published works, including cantatas, anthems, part songs, solos, and organ and orchestral compositions. He was born in New York City in 1881. His studies were carried on in that city, London, and in Paris. He had a widely varied career, his activities ranging from writing music columns for newspapers to conducting civic choruses and teaching music in colleges. Dr. Gaul was a member of the American Guild of Organists, and of the Musicians Club of Pittsburgh.



DR. HARVEY B. GAUL

(Continued on Page 115)



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# THE ETUDE

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## The Greatest Teacher in the World

ASK ANY GROUP of experienced educators for a list of ten of the leading American teachers and you will certainly find Horace Mann in the group. Many would place him at the top. It was Horace Mann who said, "The teacher who is attempting to teach without inspiring the pupil with a desire to learn, is hammering on cold iron."

Unfortunately, we have known a great many teachers who have spent their days hammering on iron, and cast iron at that. The teacher's bag of tricks must include a supertechnical knowledge of the subject undertaken. He must have acquired, as he has developed in his career, a full and rich, almost encyclopedic, grasp of the matters to be taught. If it is a subject which requires skill in execution, he will find himself at a loss if he does not possess that skill. More than this, unlike those in other professions, the teacher must have acquired another technical equipment, and that is the science of teaching, including psychology, methods, and pedagogics. He must have mastered the technic of transferring his knowledge and skill, in the soundest, most economical manner, to his pupil, and must do this in a way which will inspire the pupil to progress in the most secure and rapid manner consistent with the highest standards. In order to do this, he must ignite the enthusiasm of his pupil and fan it until it burns with an intensity which must be maintained if the student is to produce the highest results.

There you have it. The successful pupil who studies with a teacher must always be a member of a strong, artistic partnership between his teacher and himself. This applies to almost every branch of education. In the great colleges, universities, technical institutes, and conservatories the world over, which have turned out armies of graduates, the successful students are those who, possessing the talent, the capacity for knowledge, and the enthusiasm, have been led by inspiring and experienced teachers.

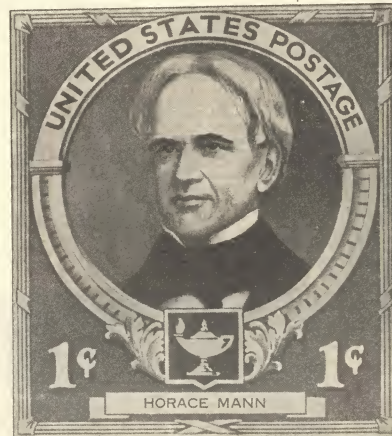
Students going to a college or a conservatory start at scratch, with equal opportunities for all. The cost of tuition will not buy special attention, but hard work and incandescent enthusiasm will. Gradually the student makes a great discovery. He finds that his part must become more and more important in the partnership if he is to outstrip his rivals. Then he begins to find out that here and there in the world there have been amazing instances of men who have risen to the very top, but who have had exceedingly scanty educational opportunities. Benjamin Franklin, widely regarded by many as the wisest and most original of American thinkers, left

school when he was ten. Edgar Allan Poe attended the University of Virginia for only one term. Mark Twain had little more than a country-town schooling. Walt Whitman, like Benjamin Franklin and Mark Twain, never went to any college, but got most of his early training in a printing office.

Now do you begin to see who is the greatest teacher in the world? It is you, yourself. In fact, if you do not have this teacher on your faculty, your chances of success are very slim. Ignorance of this fact is the most logical explanation why thousands who go to colleges ultimately join the procession of mediocrities in the pageant of progress. No, we are not forgetting the fact that talent and genius play a large part in success, but there are countless numbers of talented and gifted people who, because of lack of diligence and enthusiasm, have been dismal failures. Fortunate is the young person who has a master fired with giant enthusiasm and experienced in leadership, who will give the proper knowledge, guidance, and divine fire to him! We know of one extremely successful music teacher who has taken his especially gifted pupils and has actually paid their living expenses, strenuously controlling them where they needed control and urging their flights when they were ready to soar. Naturally we cannot reveal this person's name, or he would be besieged with student applicants. Many master teachers, however, have done likewise, in the past with brilliant pupils who later became famous. Liszt was especially magnanimous in helping his pupils.

In music, Richard Wagner stands out as a historic example of the

auto-didact. All in all, Wagner does not seem to have had much more than a year of regular musical study. Much of this was with teachers with whom he had no affinity. In 1825, when he was twelve, he had a few straggling lessons with one Humann, who evidently gave up the boy as a hopeless job! In 1829, at the age of sixteen, we find him taking a short term of lessons with the stereotyped disciplinarian, Gottlieb Müller, a violinist in the theater orchestra, who could not hold his pupil's interest. Next, he had a few lessons with Robert Sipp, who describes Wagner as his very worst pupil, who "comprehended very rapidly, but was indolent and failed to practice." Finally, in 1831, Wagner studied for six months with one of the successors of Johann Sebastian Bach, Theodore Weinlig, Cantor of the famous St. Thomas Church in Leipzig. Weinlig's plan was to give the pupil the freest possible rein, pointing out the mysteries of harmony, counterpoint, and fugue by revealing how the masters met their music problems.



#### THE UNITED STATES HONORS HORACE MANN

World governments memorialize their great men and women in tokens closest to the people. In 1940 our government issued a series of postage stamps devoted to foremost American educators. Horace Mann was the first in this series. An enlarged facsimile of the Horace Mann stamp is shown herewith.



But, surely, Wagner could not have risen to his great heights with so short a course of instruction! The secret was that . . . er was effortlessly studying with himself. In 1829, for instance, we find the seventeen-year-old boy copying the orchestral scores of Beethoven's music to Symphonies the Fifth and Ninth, the Ninth Symphony, and other works; laboriously putting down thousands of notes, not because any teacher told him to do it, but because his musical fervor and curiosity made every page a joy. When Logie's "System of Musical Knowledge and of Practical Composition" appeared in 1827, Wagner borrowed the book from the lending library of Friedrich Wieck, Robert Schumann's father-in-law. He retained it so long that he had trouble in paying the lending fee. But in that time he mastered what he could of the principles of thorough-bass. This convinced him that the intricacies of the art must be studied from music itself. Read what he had to say later about his work with Weingut:

"Weingut had no special method, but he was clear-headed and practical. Indeed, you cannot teach composition; you may show how music gradually came to be what it is, and thus guide a young man's judgment; but this is historical criticism and cannot directly result in practice. All you can do is to point to some working example, some particular piece, set a task in that direction, and correct the pupil's work."

"This is what Weingut did with me. But the true lesson consisted in his patient and careful inspection of what had been written. With infinite kindness he put his finger on some defective bit and explained the why and wherefore of the alterations he thought desirable. I readily saw what he was aiming at, and soon managed to please him. He dismissed me saying, 'You have learnt to stand on your own legs.'"

Wagner never stopped studying, experimenting, making research sketches, and was always projecting new works and then finding out how to do them. All his life he was a student who studied with himself, and this accounts for his great original achievements. We hear a great deal of Wagner's luxurious, pleasure-loving habits, but little about his enormous labors. Wagner was no cheap hedonist. True, he craved the creature comforts, but his chief joy, his real happiness was in expression, in creation, and to this end he repeatedly sacrificed friends, conscience, comfort, everything.

Federwieski once said to your editor: "Be candid with yourself. No teacher can know you better. Learn by seeking in the halls of Art itself." When Rimsky-Korsakoff was appointed Professor of Harmony, Counterpoint, and Practical Composition, at the St. Petersburg Conservatory, he had so little regularized knowledge of the subjects he was to teach that he had to study by himself secretly, and bluff his way along until he formulated a way of teaching the art. This resulted in his writing a very excellent book upon harmony.

Leopold Godowsky, despite the fact that he is listed as having been a pupil of Rudin in Berlin, was of Saint-Saëns in Paris, once told us he felt that his major studies were the result of his original personal efforts. In a long course of intimate conferences with many of the world's foremost musicians, there have been few who have not said to us, in effect: "Get the best instruction you can possibly secure, but remember that the greatest teacher you can procure is you, yourself."

James Russell Lowell, when he was a professor at Harvard University, in writing of the remarkable rise of Abraham Lincoln from his humble log cabin to an exalted position among the immortals, put down this thought:

"The better part of every man's education is that which he gives himself."

The greatest teachers continually strive to make this truth clear to their pupils. Those pupils who comprehend this, and only those, are the ones who rise to

the heights.

In the last fifty years the opportunities for self-help in music have been multiplied several hundred fold. There is no longer much excuse for the student who contends that he is held back by reason of lack of opportunity to hear good music. Opportunities are everywhere. Magazines, books, and the daily papers

give musical information which years ago could only be secured at much cost. The talking machine and the radio make the home of the student of the most modest means an opera house or a concert hall, bringing to him hundreds of performances that the pupil of other days never dreamed of hearing. And tomorrow television!

## An Etude Spring Festival of Music

By Jay Media

A SPRING FESTIVAL OF MUSIC, given in Michigan City, Indiana, by the Florence Smith Music Studio, had as its theme, "Forward March With Music." This studio festival idea is adaptable to both spring and summer.

Miss Smith denied her idea for the theme of the festival from the poster she received from The Presser Foundation, entitled, "Forward March With Music." This material had previously been printed in *The Etude* for February 1943.

The festival was given in the Memorial Auditorium of the First Christian Church. This auditorium was named in honor of the young men and young women serving in World War Number 2.

On the back drop of the stage there were placed four big red notes with one word of the theme printed on each note. The notes were placed in scale-ascending formation. Around the four big notes were placed many smaller notes representing music on the march. On the right side of the stage, opposite the grand piano, stood a large easel with the poster, "Forward March With Music" on it. The American Flag and the Christian Flag were on either side of the platform.

Throughout the festival, as each student played his number, he represented one of the famous personalities who had contributed an opinion to "Forward March With Music." This was done by having the Master of Ceremonies present each student and tell the audience that this student represented the voice of President Roosevelt, or the voice of Dr. Edgar DeWitt Jones, or the voice of William Allen White, or of Lowell Thomas. Then the student read this particular notable opinion as to the value of music in the lives of people, especially in time of crisis, as was expressed in the "Forward March With Music" poster. It meant much to the students to represent the voices of our great American personalities, and this feature added much enthusiasm to the festival.

The festival was well attended. There were three different programs; namely, the Junior Program, which was given on Friday evening, the Intermediate, which was given at 2:45 on the following Sunday afternoon, and the Advanced group, which was presented at 4:00 on Sunday afternoon of the same day.

At the close of the Intermediate and Advanced students' recitals, a free-will offering was taken, and the proceeds were given to the Christian Endeavor Society.



THE FLORENCE SMITH JUNIOR MUSIC CLUB, MICHIGAN CITY, IND'AN

Formation of line V with brochure "Forward March With Music" in center and children holding Victory Bonds. Hübner, Aurelia Marschke, Bobby Lane, Joyce Moore, Margaret Bullman, Frances Norris, Mary Alice Nollberg, Roger Holm, Joan Davis, Tommy Martin, Jane Kline, Gloria Kozaczek, Rosemarie Imann, Phyllis Lohs. Louise Ziegler at the piano.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

TOWARD THE TURN of the century a young man began to draw considerable attention in the Parisian musical world: he was short of stature, extremely frail and an almost angular figure, yet obviously wiry and determined; his name was Maurice Ravel, and he was making early attempts at composition after attending for some time and unsuccessfully, the piano class of Charles de Bériot. The appearance of the "first Ravel" could hardly pass unnoticed, with his prominent nose, a pair of brilliant eyes dotting two thin cheeks, a high stiff collar, a "Lamartine" tie, a Derby hat recalling the present style of Winston Churchill, and side burns that made him look like an Austrian diplomat. The discriminating audiences of the *Société Nationale*, that testing ground of the younger generation, had already applauded his *Auricular Sites* and an overture for *Scheherazade*, performed on two pianos. His first published composition, a *Menuet Antique*, had been purchased by the firm of E. Demets and found extremely promising. Among his young colleagues, not infrequently, ironical remarks circulated concerning his peculiar conception of elegance: "He looks like an admiral," said some of them; "or a head waiter," punctuated those more maliciously inclined, who remembered that side whiskers were then decidedly characteristic of both professions.

While still studying composition in the class of Gabriel Fauré at the Conservatoire, the young musician produced a string quartet which created something of a sensation. A few months later however, its author was summarily rejected at the examination for admission to the Prix de Rome contest. This was the first in a series of musical scandals which manifested themselves during Ravel's career, but strange as it may seem, it helped his budding reputation instead of hurting it, since everyone knew that the failure could be ascribed to underlying jealousies, intrigues, and politics.

### Ravel and the Students' Recitals

In those early years, Ravel was already a fighter. One Sunday afternoon he saw Debussy coming out a Lamoureux symphony concert in company with M. Cappelle, the pontificating critic of "Le Gaulois." Both were engaged in a heated controversy concerning Balakirev's *Tamara* which had just been performed. As Debussy loudly proclaimed his admiration for the wonders of the Russian master's symphonic poem, Cappelle interrupted him with: "Is that what you think? Well, I do not care for *Tamara*," to which Claude-Achille retorted slappingly: "It would be too bad if you did!" Young Ravel fairly leaped forward: "Bravo, Monsieur!" he bravely interjected.



MAURICE RAVEL AND MAURICE DUMESNIL. In the garden of M. Ravel's home at Meudon-Amoury, near Paris, France.

FEBRUARY, 1946

## The Three Ravels

Personal Souvenirs of the Great French Composer

by Maurice Dumesnil

Concert Pianist, Conductor, and Author

During those peaceful years of intense artistic activities, Ravel often came to the students' recitals which M. de Bériot gave monthly at the Petite Salle Erard in order to accustom his Conservatoire disciples to public performances. As an aspirant to that distinguished school I attended those séances so as to size up the talent of possible future competitors. Once Ravel was featured as guest composer-pianist, and he played his *Pavane* and *Jour d'été*. I can still see him, hear him, and testify that it was indeed a poor performance. But I was so impressed by the music itself that I immediately started working on it, discarding the usual conservative musical diet. Later on when I was a pupil in the class of Edvard Philipp, it was that same music which caused me to be pushed gently out of the class by the good master who feared that my modernism might exert a disastrous influence on my classmates. Note: the storm subsided. I was reintegrated, and received my first prize a few months later.

About that time I met Ravel at the apartment of Gabriel Dupont, who studied composition with Ch.-M. Widor. What a surprise it was one night at the dining table, when I saw the future author of the *Boléro*, so small, so slender, absorb two full plates

MAURICE RAVEL. Looking over his property, "Le Belvédère." In the background, the author of this article.



THE LAST SIGNATURE OF MAURICE RAVEL

of Norman vegetable soup, a large steak, and three or four enormous boiled potatoes. "Heavens," I thought, "where can he ever find room for all that food?" During the following decade and until World War I, Ravel became a notable among the members of the *Société Nationale* and the *S. I. C. (Société Musicale Indépendante)*. His physical aspect had changed and turned to what might be called the "second Ravel." Now he had grown an incredible goatee, thin and unruly, which contrasted sharply with his born distinction and patrician manners. On one occasion the S. M. I. presented a most unusual concert at the Salle Gaveau: the numbers featured were performed for the first time, but the program bore no authors' names apart from the titles. Ravel sat with five other musicians in a first tier box. When composer Louis Aubert came on and started to play, a flurry of disapproval swept the audience. Some chuckled aloud. "What a discord!" one remarked in

the box. "Simply terrible," added another. "Poor Aubert . . . that's like him; he'll never be a composer anyway." None, however, had guessed right: at the end of the program the authors' names were announced. Ravel who for obvious reasons had remained silent turned out to be the composer of the *Valse* "Noble et Sentimentale." Frightfully embarrassed, his companions slipped sheepishly out of the box, muttering a few words of indistinct apology. . . . Ravel was neither shocked nor hurt by their sharp utterances; he could not have been, since he was always in quest to know the opinions of his friends. For such a purpose of sincere and unbiased opinions. For such a purpose he never failed to climb to the upper promenoir of the Salle Gaveau, or to the third gallery, the "paradise" of the Châtelet, whenever one of his works was presented; there he could overhear the comments of those, rich in intellect if not in wealth, whose judgment interested him above all others.

### Following World War I

On Thursday and fortnightly, Ravel dined at M. de Bériot's mansion on Rue Eugène Flachet, where other regular guests included Rhené-Baton, Ricardo Viñes, and myself. During the evening we read newly published music, or played on two pianos with the old master. Once Ravel came attired in a purple evening dress, with lace frill and cuffs, short breeches, silk stockings, and buckled patent leather shoes. Needless to say that when we walked over to the Place Fénéron where he boarded a street car to get home, we became the target of sarcasms on (Continued on Page 68)



# Two Aspects of the Cuban Musical Landscape

Part Two

by Pedro Sanjuán

Noted Cuban Musical Authority

TRANSLATED BY ETHEL S. COHEN

On visits to Cuba the Editor of *The Etude*, through the noted Cuban music pedagogue, Señora María Jones de Castro, was given opportunities to hear native Cuban music and was astonished by this vast reservoir of entrancing melodic and harmonic material. Never miss an opportunity to visit Cuba and hear this wonderful music played as only the Cubans can. —Editor's Note

TO DISCUSS the essentials of the ritual music of the Afro-Cuban it is necessary to point out the differences between the purely religious practices of the Yorubá Negroes of Cuba and those which might be considered political or for the purposes of social association. The songs and dances associated with Yorubá (Lucumi) rites are not the same as those of the Rañigo sect. The religious practices of the Yorubá are infinite and varied. They are all invocations to the ancestral divinities, in conjunction with performance of ritual dances and magic practices.

## Invocation to Changó (God of War)



In these rites the *Tambor*, from the Bonó to the Congá, from the Puataki to the Ifitefe, is the sacred instrument. Whirling to the drumbeats of the *Tambor Sacramental*, the worshippers, hypnotized by the persistent percussion, dance as if possessed by some supernatural power until they fall in religious ecstasy resembling an epileptic trance.

The songs and rhythms used in these Afro-Cuban rites are extremely attractive because of their primitive quality and their peculiar psychology.

## Invocation to Yemanyá



Religion is absent in the Rañigo rites, at least as regards the experience of sublimation over existence and matter. The Rañigo sects are somewhat socialized groups of men from different tribes, whose ultimate



CUBAN LUCUMI RATTLE

purpose is mutual protection for those of sworn brotherhood, to avoid war between the sects. In this way they achieve a large representative community from the different tribes. Thus there may be Rañigo together with Yorubá Negroes, Cóngos, West Indians, and so forth.

The variations in the Rañigo rites as practiced by the worshippers are those imposed by the cult of animal worship. Women are excluded from Rañigo worship, while among the Lucumi not only are they admitted but act as intermediaries in all ceremonies. The songs of the Yorubá and the rhythms of their *tambors* are penetrating, performed with a religious fervor bordering on a paroxysmal exaltation; the Rañigo rites follow methodically and strictly a definite pattern where one—a kind of psalmody which echoes the magic incantations of the sects—predominates. The dance movements of the Rañigos are irregular, imitative of the movements of animals, such as the alligator, the serpent, the tiger, and so on, into whom the spirit of



ALEJANDRO GARCIA-CATURLA  
(1906-1941)

Recently deceased Cuban composer who employed native folk tunes with notable success.

*Diabliño* (the Devil) enters. Hence the ceremonial dance of the Rañigo Negroes, both in Cuba and Africa, are more pantomime than dance, which in our conception depends upon regular, rhythmic patterns.

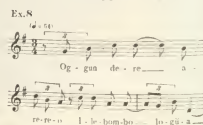
## Danza De Guerra (Rañigo's War Dance)



We may differentiate the religious and social aspects of the practices, songs and dances of Afro-Cuban music by indicating that among them one finds the same ideological differences manifest between Catholic and Protestant brotherhoods and that of Masonic societies. It is necessary to explain the differences before treating the essential traits of the Afro-Cuban, since the two types of Afro-Cuban music—that of the Lucumi and that of the Rañigo—are frequently confounded whereas in reality they are quite unlike each other.

The Yorubá songs are melodic, musical par excellence, and possess that élan which one finds in all pure spiritual manifestations. They express the deepest desires of the Yorubá for the elements far removed from Earth, for the world of the spirit. *Canto a Ogun* is a song to the moon, and to the divinity which nurtures its bright rays. The song to *Babalú-Ayé* is to the god of resurrection, the eternal fusion of spirit and matter. *Canto a Changó* is a plea to the god to cure the infirm and dispossess the body of the evil spirits dwelling therein.

## Invocation to Ogun (The Moon)



(Continued on Page 114)

# The Harp in College and University Training

A Conference with

Lucy Lewis

Distinguished American Harpist  
Head of the Harp Department, Oberlin College

With Interpolations by

Carlos Salzedo

World-Renowned Harpist, Composer, and Teacher

Lucy Lewis was born in Indiana, and grew up in California where she began her study of the harp under Alfred Koster, harpist of the Los Angeles Philharmonic Orchestra. Later, she continued her training with Carlos Salzedo, that undisputed master of the harp who has done more perhaps than any other for the development of his instrument. After taking her degrees at the University of California and at Columbia University, Miss Lewis launched on her own career, serving as harpist with the Cleveland Orchestra, the Columbia Grand Opera Company, and other symphonic groups, playing as soloist with George Barrère, and, with Gertrude Peterson, another leading harpist, creating a new ensemble form in the harp-duo. (Since the only difficulty in touring with two harps centered in problems of transportation, the two girls had built a small trailer which they attached to their car, thus winning complete independence of express-men!) In 1937, Miss Lewis was called to Oberlin College, to take charge of the harp department. Besides winning recognition as performer and teacher, Miss Lewis ranks among the most efficient transcribers of music for the harp. *The Etude* has asked Miss Lewis to clarify the problem of continuing harp study during college years.—Editor's Note.

I HAVE frequently been asked just how the serious harp student can solve the dilemma that normally occurs when, at the age of sixteen or eighteen, she is faced with the choice of rounding out her general education or of "specializing" in music," began Miss Lewis. "I am glad to say that the solution for this problem already exists, in the form of special harp departments in many of our leading colleges and universities. Here the student finds opportunities for completing college work without breaking the continuity of her serious instrumental work. I feel that, with the gratifying development of interest in the harp, it would be helpful to many to know just what college-plus-harp study can accomplish.

"The inclusion of harp study in a college curriculum is a comparatively recent development, which is quite

as it should be since the harp is, actually, a comparatively recent instrument. The greatest disservice done the harp is to regard it as an exclusively celestial and biblical instrument. The harp is not particularly angelic! Neither is it old. Certainly, the Bible refers to the harp; also, we are told that excavations in Mesopotamia brought to light the frame of a harp. But—those instruments were nothing like the one we know today."

## Not an Ancient Instrument

"The ancient harp," put in Mr. Salzedo, "bears about the same similarity to the modern harp as the harpichord to the modern grand piano. Beyond the funda-

mental matter of plucking strings, there is no similarity at all. As to the celestial aroma of the harp, I have investigated the matter thoroughly, and feel competent to report that the musical furniture of Heaven is not comprised of harps! It is astonishing that people should regard the harp with the awesome feeling inspired by matters of antiquity, when the evidence of their own senses must convince them that the harp is essentially the instrument of youth. Many of our most noted harpists are charming young girls in their early twenties!"

"Both in its pattern and in its mechanism, the harp is still being developed," Miss Lewis continued; "the roccoco gold front has been modernized, and modern



HARP ENSEMBLE AT OBERLIN COLLEGE  
Lucy Lewis, fourth from right.







# New Radio Shows Feature Younger Artists

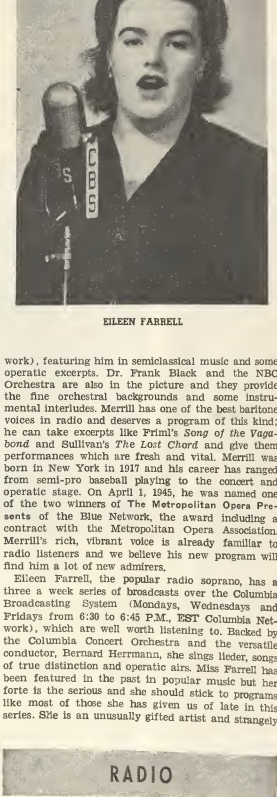
by Alfred Lindsay Morgan

THE new RCA-Victor Show, heard Sundays from 4:30 to 5:00 P.M., EST (National Broadcasting System), aims to be provocative, and you may hear young and old discussing its merits rather hotly as time goes on. The respective merits of swing versus the classics is the idea behind this program, and outstanding talent is used to provide discussion, dissent, and mutual agreement. The leaders of the opposing musical factions are Deems Taylor and Leonard Feather, with Kenneth Delmar as master of ceremonies and moderator. The artist line-up includes Raymond Paige and his orchestra and chorus, guest soloists and guest "referees." The program format is hardly what one would call subtle—as its droll verbal tiffs between Taylor and Feather are designed to catch laughs and keep the wide majority of listeners in a good humor. There is more than just a publicity stunt, however, behind this program. But whether its mixture of swing and classical music will find everybody happy is a question for open debate.

Deems Taylor, composer, critic, and raconteur, representing, as the program advertisers state, the "longhairs" or traditionalists, is a familiar figure to radio listeners; he knows the ropes, fits to speak, and fits into the groove in the accepted pattern of radio commentating. Anyone with more depth of perception would be out of place in a program so patently designed for wide public appeal; moreover, Taylor has a name in American musical circles as a successful opportunist in matters of this kind.

Leonard Feather, a popular musical columnist, song-writer, and familiar master of ceremonies of jazz programs, is widely known for his lectures on jazz and his record reviews for prominent publications. Feather knows the popular approach and does not dig down too deep for an average listening public. His championing of swingsters (he's broadly advertised as standard bearer for the "hep-cats") will please his many admirers. Raymond Paige and his orchestra, the vocal series. Born in Wausau, Wisconsin, he is a true American product. He attended high school and college in California after his family moved from Wausau to Los Angeles, and his musical training started with violin lessons at the age of six. His first orchestral work was during his school days; what was a hobby in the beginning became in due course his life's work. Paige, with his orchestra and chorus, and the guest soloists are used to provide the musical "case histories" to illustrate the arguments between Taylor and Feather.

A program of this kind is bound to create argument, primarily designed to entertain and catch laughs it probably will end up by not doing any great good for either side of the fence and the studio responses may often cloud the issue, but we predict it will prove a lot of fun and provide diverse entertainment for a great many people. Its aim for popular appeal is far too patent, however, for its own good; this sort of thing deserves vastly different treatment. It would have been better, in our opinion, had the programs been designed to exploit the classics one week and the pops the next. But a lot of laughs would have been lost and this is not what the advertiser



EILEEN FARRELL

work), featuring him in semiclassical music and some operatic excerpts. Dr. Frank Black and the NBC Orchestra are also in the picture and they provide the fine orchestral backgrounds and some instrumental interludes. Merrill has one of the best baritone voices in radio and deserves a program of this kind; he can take excerpts like Friml's *Song of the Vagabond* and Sullivan's *The Lost Chord* and give them performances which are fresh and vital. Merrill was born in New York in 1917 and his career has ranged from semi-pro baseball playing to the concert and operatic stage. On April 1, 1945, he was named one of the two winners of The Metropolitan Opera Prize of the Blue Network, the award including a contract with the Metropolitan Opera Association. Merrill's rich, vibrant voice is already familiar to radio listeners and we believe his new program will find him a lot of new admirers.

Eileen Farrell, the popular radio soprano, has a three a week series of broadcasts over the Columbia Broadcasting System (Mondays, Wednesdays and Fridays from 6:30 to 6:45 P.M., EST Columbia Network), which are well worth listening to. Backed by the Columbia Concert Orchestra and the versatile conductor, Bernard Herrmann, she sings lieder, songs of true distinction and operatic arias. Miss Farrell has been featured in the past in popular music but her forte is the serious and she should stick to programs in which she has given us of late in this series. She is an unusually gifted artist and strangely

enough owes her entire career to radio. Speaking of the versatile Mr. Herrmann reminds us that this orchestral director is still giving some of the most interesting musical programs to be heard in radio. His invitation to Music (most appropriately named) heard on Wednesdays from 11:30 to Midnight, EST (Columbia Broadcasting System) avoids the obvious in musical program and assures the listener many opportunities to hear music which is all too rarely played in our concert halls as well as over the air. Looking back on some of these broadcasts we remember performances that deserved to have been perpetuated on records rather than just being given and turned off on the radio. It is a distinct pleasure to recall some of Herrmann's programs, and in so doing we feel those who are not familiar with his invitation to Music may well be thankful that we have brought his series to their attention. His November program brought us the gifted Russian soprano, Maria Kurenko, in arias from Borodin's neglected opera "Prince Igor" (November 7). To mark Thanksgiving, Herrmann moved for the occasion to historic St. Paul's Chapel in Trinity Parish, New York, for a performance of Bach's Cantata No. 53, which was originally composed for the Twelfth Sunday after Trinity and which is best known by title, taken from its opening words—"Soul and Spirit are Confused." Eileen Farrell was featured in the last November program (the 23rd) Five Irish Fantasies by the late Charles Martin Loeffler, who has been more or less a musical enigma ever since he began his career. On December 5, invitation to Learning gave an all-Mozart recital with Mimi Benelli, Metropolitan soprano as soloist. The program presented the rarely heard dramatic solo *Mia speranza adorata*

as well as *Costanza's aria* from "The Abduction from the Seraglio." The broadcast of December 12th brought the French composer Darius Milhaud before the microphone, conducting a series of his own compositions, notable among which was his *Introduction of Marche Fandere*, written originally in 1928. The latter music consolidated by the French Government for a performance of Romain Rolland's play "The Fourteenth of July." The two Marches which closed the program were written by Milhaud for a Pearl Harbor Day exhibition. On December 19, Herrmann honored Christmas with excerpts from Handel's "The Messiah," the seldom-heard Overture to Berlioz's Cantata "The Flight into Egypt," and songs by Wolf and Cornelius. The soloist for the occasion was the eminent soprano Elizabeth Schumann.

Herrmann has given us so many unusual and truly worth-while programs we could go on writing copy about them which would fill a book, but suffice it to call attention to those above and bid our readers to mark invitation to Music as a program to be regularly heard. Some Eastern listeners have written us that they would willingly lose an hour's sleep for this program on Wednesday nights—what more can one say by way of laudation of Mr. Herrmann's efforts in the promotion of a musical program which is not conditioned to public taste and the ubiquitous fare that radio constantly repeats.

Maestro Toscanini took at the helm of the NBC Symphony Orchestra this month we are to hear his two-week broadcast (on the 3rd and 10th), honoring the fiftieth anniversary of Puccini's popular opera "La Bohème," which the maestro conducted for his initial performance in Turin, Italy. On February 17, Erich Kleiber takes over for four concerts. Kleiber who was born in Vienna in 1880, began his musical career as an assistant opera coach at the age of eighteen. He rapidly gained (Continued on Page 13)

## HISTORIC FLORETTA FANCHES

"THE ESTELLE LIEBLING COLORATURA DISSERT." Compiled, arranged, and edited by Estelle Liebling. Pages, 112 (sheet music size). Price, \$2.50. Publishers, G. Schirmer, Inc.

Just when *coloratura*, *fiagurato*, or *fioritura* music began, no one really knows. It suggests the coloring or flowering of music through ornaments, or shall we say, musical embroidery. Probably in the sixteenth century, when after the dark ages the world started upon a quest for beauty, this art of decorating melodies with *trepelotes*, *reverberantes*, and so on, found its origin. A new and flowery style, which has a charm of its own, arose. For a time, during the past century, the genius of the Wagner *Jugendzeit* pushed it out of the way, but its great charm has brought it back tenfold. A new book on *coloratura*, by a distinguished writer, naturally becomes "an occasion."

The Liebling family has had many distinguished and able representatives in America, including the great Emil Liebling, concert pianist of Chicago, pupil of Kullak and Liszt, who for forty-two years was one of the master teachers of Chicago as well as a contributor to and strong supporter of *Tux Eros* and valued friend of the Editors; Georg Liebling, pianist and composer, brother of Emil, also a pupil of Kullak and Liszt, now living in Hollywood; their nephew, Leonard Liebling, well-known pianist, critic, and editor, and pupil of Godowsky, Kullak and Barth; his sister, Estelle Liebling, opera and concert singer and teacher, former professor of the Curtis Institute, now a vocal teacher and coach in New York. She studied with Marchesi and Niekisch-Kempen, later appearing at the Stuttgart Opera, the Paris Opera Comique, and at the Metropolitan Opera House. Years ago, when she was introduced to her when she was on tour with the Sousa Band. The great grandmaster used to say that she was always a sure-fire hit with audiences.

Miss Liebling for years has been busy studying to *coloratura* and has had numerous *coloratura* singers among her pupils. She also has edited especially fine editions of *coloratura* songs by the masters. Her latest book is an admirable compilation of most of the famous *coloratura* passages and cadences from great vocal works. It is, so far as we know, the finest and most comprehensive work of its kind and will be recognized as a *triumph*. Miss Liebling's explanatory text is very valuable.

## SINGING GAMES FOR CHILDREN

"THE PLAY PARTY BOOK." By Ed Durlacher. Illustrated. Pages, 100. Price, \$2.50. Publishers, The Devin-Adair Company.

This collection of thirty-seven singing games designed for kindergartens and nursery schools is quite as valuable in homes where groups of little children can be gotten together. The music for each game is presented in the simplest possible arrangement by Ken Macdonald. There are designs in two colors by Arnold Edwin Barr which plot the games and dances. The routine of each game is carefully described. It is a book packed full of fun for little tots and for those who love them. The author is an expert in operating such games.

## GOOD NEIGHBORS IN MUSIC

"MUSIC OF LATIN AMERICA." By Nicolas Slonimsky. Pages, 374. Price, \$3.50. Publishers, Thomas Y. Crowell Company.

It would be difficult to imagine a more competent or authoritative artist who could have been selected to write the first comprehensive work upon the music of Latin America. Nicolas Slonimsky (born at St. Petersburg in 1884) studied composition at the St. Petersburg Conservatory. He came to the United States in 1923 and became a citizen in 1927. In the same year he returned to Russia and conducted concerts of modern music. His compositions incline toward the modern in music, with particular excursions into the atonal and polytonal. Whether you are moved by his modern music or not, Mr. Slonimsky has the writer's gift and transmogrifies ink into pictures which are lively and engaging.

While World War II was hacking away at civiliza-

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured at THE ETUDE MUSIC BOOKSTORE at the price given plus postage.

by B. Meredith Cadman

tion, he toured Latin America as an artist and conductor and also collected manuscripts of Latin American composers for the Curtis Institute upon the folk lore, the society, and the modern civilization of our sister republics, which in many ways are newer, as well as much more ancient than ours, although sometimes very close to the jungle. Part III contains an exceptionally complete, seventy-nine page biographical dictionary of Latin American musicians, songs, dances, and musical instruments. All in all, Mr. Slonimsky has given us a distinctive and distinguished book.

## YOUR CHILD'S RELIGIOUS MUSIC

"MUSIC IN THE RELIGIOUS GROWTH OF CHILDREN." By Elizabeth M.C. Shields. Pages, 120. Price, \$1.25. Publishers, Abingdon-Cokesbury Press.

This is a volume of special value to Sunday School leaders, as it opens a new field of inspiration in which children are certain to be interested. The book has materials for ethical training and direction such as those suggested in The Etude Golden Hour Plan published some years ago. Such crating quotations as the following, from the Bible, when memorized by children, leave with them a spiritual message which may help them over difficult moments in their lives: For Beginning.

Be ye kind one to another.—Eph. 4:32.  
I will sing unto the Lord as long as I live.—Ps. 104:33.

I will glad when they said unto me, Let us go into the house of the Lord.—Ps. 122:1.

For Primary children or Juniors  
He hath made everything beautiful in its time.—Eccles. 3:11a.

O come, let us worship and bow down: let us kneel before the Lord our maker.—Ps. 95:6.

The Lord is in his holy temple: let all the earth keep silence before him.—Heb. 2:20.

The Lord hath done great things for us; whereof we are glad.—Ps. 126:3.

Enter into his gates with thanksgiving, and into his courts with praise.—Ps. 100:4.

Surely the Lord is in this place.—Gen. 28:16.  
For Juniors

Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my strength, and my redeemer.—Ps. 19:14.

Praise ye the Lord.—Ps. 150:1.

All things come of thee, and of thine own have we given thee.—1 Chron. 29:14.

Seek ye the Lord while he may be found, call ye upon him while he is near.—Isa. 55:6.

All things were made by him; and without him was not any thing made that was made.—John 1:3.

Many suitable musical selections in notation are presented throughout the book.

ALBERTO WILLIAMS  
Eminent Argentinian Composer and Educator

## BOOKS

"FORWARD MARCH WITH MUSIC"

FEBRUARY, 1946

THE ETUDE



## Middle C or Middle G?

Do you advocate the Middle-C approach for young beginners or do you recommend starting with treble clef G?—Mrs. M. A. B., New York.

I "advocate" neither, for I respect many successful proponents of each method. I don't know much about the matter, but here's what I think: When young children start out to read the language of music they crave the confidence which a safe, secure keyboard and staff anchorage offers. It is only necessary to ask: Does Middle-C or Middle-G offer the better anchor? Which is located more conveniently, clearly and strategically on staff and keyboard? Which of these is almost exactly the half-way house? Which gives swifter, surer orientation? The answers are clear: Middle-C marks the approximate center of keyboard and staff. It is a shining beacon which no one can fail to identify. It offers safe, convenient anchorage. But, say the G approachers, it is advisable for all youngsters to use the singing bridge to piano playing, and G offers the better introduction since Middle-C is out of the child's vocal range.

I sometimes wonder if this singing approach is always natural or necessary. The piano is also a singer, but with a range infinitely greater than all the combined vocal ranges. Why not emphasize this point? Also, thousands of adults and children play piano well who cannot sing easily, do not want to sing, or are too self-conscious to burst into song. So they prefer to let the piano sing for them (and how it can sing!). If, therefore, the chief argument of the Middle-G advocates is its vocal adaptability, I can only answer that I think it unwise to use an anchor like G which over-balances both staff and keyboard and creates additional reading and playing complication just because it makes tunes more singable for the short beginning period. . . . Will Round Tables enlighten me if there are other weightier G approach advantages of which I am ignorant?

## Finger Exercises

My art teacher insists that finger exercises are not necessary for advanced students, but that it is better to work out all technical problems when and as they appear in pieces.—D. K., Michigan.

I wonder how your teacher ever developed into an artist. Someday put him on the spot by sweetly requesting a brief outline of his own technical schooling from the beginning of study in childhood to his emergence as a full fledged "artist." He will enjoy disclosing to you at length how tough was the road, how hard the struggle for technical competence and how for years he was a slave to exercises, scales, studies. . . . Very strange, isn't it, that he doesn't advise, "Go thou and do likewise?"

Here again you have the old hokum dished out by incompetent teachers. . . . I don't care a rap whether your teacher is an "artist" or not; he may be a competent pianist, but as a teaching guide to serious, young would-be professionals, such a person is a menace. For ordinary pianists to achieve instantaneous and sure technical control of the fingers, sensible, concentrated finger exercises are absolutely essential. I have so long harped on the indispensability of such

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

exercises in daily practice that I can think of no better way to convince you and other Round Tablers than by quoting words of wisdom by Dohnányi, the distinguished Hungarian composer, conductor, teacher, and pianist. Although his admirable book of "Essential Finger Exercises for Obtaining a Sure Piano Technique" (note the excellent title) is for advanced piano study, Dohnányi's sage observations apply to students of all grades. Here, much paraphrased, is what he says in his introduction to the Essential Finger Exercises:

"Students are given far too many studies and exercises from which very little value can be gained. The amount of such studies must be reduced to be replaced by concentrated exercises which produce the same benefits in less time. Finger exercises are preferable to *Etudes* if only for the reason that they can be practiced from memory, while the whole attention is concentrated on the proper execution. Even *Cherubini* does not contain anything of essential importance which might not be acquired through finger exercises."

The less time spent on purely technical study, the more important it is to work with full, concentrated thought. It is absolutely useless to practice exercises in a thoughtless, mechanical manner with eyes riveted on the music. When playing even the simplest finger exercise, the entire attention must be fixed on the finger-work, with each note played consciously; that is, by way of the brain.

"I have tried here to collect material in condensed form, yet as complete as possible to help students build a reliable technic. Finished pianists will find the exercises sufficient to keep in training and to retain their already acquired technic. Some of the exercises, although new, do not lay claim to originality."

## The Teacher's Round Table

Conducted by

Guy Maier

Mus. Dir.

Noted Pianist

and Music Educator

Thereupon follows the best, brief compendium of finger independence and inter-dependence exercises I know, and since Dohnányi composed these in 1929 they are decidedly not "old hat."

## Sight Reading Benefits

I cannot resist adding other pertinent advice which Dohnányi gives in his Introduction. He says: "By diminishing the amount of *Etudes*, time is won for repertory music. This time can be utilized best if only some of the pieces are practiced up to the finishing stage. For the larger number of compositions the teacher should be satisfied so long as they are played clearly, comprehensively, and passably well. In the long run the pupil will gain by such a policy. A truly encompassing acquaintance with the literature of music can only be acquired by sight reading. I cannot too strongly recommend students to start as early in their careers as possible with the sight playing of chamber music as well as large amounts of piano music. By this I do not mean playing a piece once through, but playing it until the performer is well acquainted with it. This will not lead to superficial, sloppy playing if it is balanced by the stricter demands put on the student through the serious study of 'concert repertory' pieces and to the thorough execution of studies and exercises. . . . Much sight reading offers the advantage of a wide knowledge of music literature, improvement in style-sense, and constantly increasing finger facility and control."

Wise words these. . . . I highly recommend the "Essential Finger Exercises" to advanced students and teachers.

## Simplifying Chopin

Do you approve of the arrangements or simplifications of favorite Chopin pieces for children or early grade adults? Which of these do you think best to use?—E. L. W., Florida.

What good would it do to disapprove? Everyone is playing these arrangements; sales have been tremendous. Wouldn't you rather have your pupils play and love those immortal Chopin themes than the commonplace melodies of many another tunesetter?

All this is, of course, due to the film, "Song to Remember. . . . And now we

hope for other films which will more truly represent the lives of our great composers.

So many simplified Chopin "Albums" have appeared that I hesitate to choose from them. "Twelve Favorite Chopin Compositions" arranged by Walls (grade 2) and Rovenger's "Chopin Music to Remember" (slightly easier and thinner) are well liked by teachers and youngsters.

## Mendelssohn

I have always thought that Mendelssohn was considered one of the greatest musicians of his day, and that his music still lives. However, the past summer I took a course at a well-known music school, where the instructor said he does not teach Mendelssohn at all since she does not consider him a "fine musician." Yet, when I looked up some authorities I found that all of them consider him a "fine composer." . . . I am somewhat confused.—Mrs. S. M., New York.

There's not the slightest reason for confusion. In addition to those "final" words of authorities, just ask yourself a few questions. Mendelssohn lived from 1809 to 1847, a long time ago. What about his music? Does it still live? . . . Who at eighteen or any age has written more enduring, enduring music than the "Midsummer Night's Dream" music? Whose piano and violin concertos are played by artists and students everywhere? Whose "Songs Without Words" are by-words in every musical household? Whose symphonies and overtures, the Scotch, Italian, Reformation, Ruy Blas, Fingal's Cave, are in the living repertoire of such eminent conductors as Toscanini, Koussevitzky, Stokowski, Mehta, Walter? And what about the oratorio "Elijah," the organ sonatas, the Trio in D minor, the Variations, Serenades, the Rondo Capriccioso? . . . Grove's "Dictionary" alone lists sixty pages to Felix Mendelssohn. . . . A Bronx cheer.—PT—ff—ff—to that instructor.

## The Chopin Preludes

I am studying Chopin's Preludes, and I don't know at what tempo they are to be played. I have asked other people to play them for me in order to judge the speed; but the result is that one person will play them with a terrific speed, another will plod through them, though his fingers had lead weights on their ends. If you will give me the approximate M.M. on each prelude, it will help me a great deal.—D. H., Illinois.

Anyone who lays down arbitrary speeds for such masterpieces as the Chopin Preludes sticks his neck out a long way. Differences of opinion among "authorities" in such matters are more irreconcilable than the dispute of our old friends, Tweedledum and Tweedledee. Some even hold that only one single, inevitable and changeless tempo exists for each composition. Others argue that rightness of tempo depends on the temperament, technique, mood, rhythmic pulse and age of the individual player.

(Continued on Page 104)

## Well, I Do Declare!

Musical Instruments Throughout the World

## Section II

This is the second of a series appearing in THE ETUDE and continuing for six months.

—EDITOR'S NOTE.

Photos—From Thru Lines

Men and women of all lands make music on anything that will vibrate.



It's the "gender" that these Balinese boys are playing. It is evidently a fine toned xylophone.



A jam session in Bombay. The dancer is known as a "Saddhu."



Almost anything makes a drum in Cuba. The young lady on the right looks on though she was playing on an umbrella stand. Once, the Editor of THE ETUDE saw a Negro player drumming on a metal cupholder in a Havana cafe. (It may have been an Ediet spillover!)

Other pictures in this series are of very striking interest.

Korean Buddhist bell on the grounds of the Capitol at Kailo.



# Teaching the Singer to Become An Interpretative Artist

A Conference with

**Lotte Lehman**

Noted Concert and Opera Star

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

THERE IS a long road between the rood singer and an artist—from the singer on the concert stage to the interpreter of Lied. It takes me great joy to show young singers how Lied should be sung. Their flash of astonishment and understanding which I find again and again, is truly thrilling. It is wonderful to see the light come into their eager searching eyes, and to see in those who thirst for experience, the shy attempts to make their own what I have tried to give them from out of my own experience.

The root of Lied singing lies in the achievement of a deep understanding that the Lied consists not of music or poem alone; but of both with absolutely equal importance. Too often the singer seems to consider the poem as incidental.

This realization of the equal importance of the poem and the music is the basis of Lied singing as I understand it. It is impossible to be a good Lied singer if one cannot recite the poem as an actor would recite it. Nor can anyone be a good Lied singer who does not begin to sing inwardly with the beginning of the prelude to the Lied. The accompanist and the singer must have such complete harmony that they seem to exist as one being. The accompanist must know every nuance of conception, and feel with the singer, just as the singer must know and feel each phrase of the accompaniment. The Lied comprises the poem, the melody, and the accompaniment—in one single flow of harmony.

Not only the mind, the heart and the voice, but the whole body must sing when an artist gives a Lied recital. Every nerve and muscle must be subject to the Lied in its three-fold unity. Many singers, and even those who are known for "expression," seem to relax to such an extent during an interlude that they lose all connection with the song. For them the song seems to end when they stop singing, or they begin to "live" only when the vocal line begins. Such singers have the deepest misapprehension of Lied as an artistic creation.

I hate gestures in the concert hall, but I hate all more, an inanimate body, lifeless eyes, and expressionless faces. The Lied so to speak must be sung from "head to toe." The inner concentration must be communicated through the hands, those fine and beautiful instruments of expression, yet there cannot be an actual gesture, on the concert stage would be too theatrical in effect. The eyes must sing the melody, the body sway in an almost imperceptible rhythm, without ever interrupting the harmony, which style in Lied singing sets for the sensitive and discriminative artist.

## Opera Singer First

The quality of my voice always has been warm. I followed my natural feeling which often led me in the right direction but also often led me astray. An instinctive talent for acting, combined with good un-

derstanding and stage direction, made of me an opera singer, long before I sought and found my way toward Lied singing.

## Interpreting the Opera Role

One cannot become a Lied singer just through technique and "feeling." One must understand the style of the Lied, and learn to make it one's own, to penetrate into the heart of the singer. *Elsa* is a Queen, and she is accused of being a murderess; as she is torn down into the vulgarity of the people, she feels worse than a lost beggar; she knows that she is innocent, and she walks with eyes downcast. She does not want to look at these terrible people around her who have accused her. She must feel pride and walk with it. This is what the artist must convey to her audience when she sings *Elsa*.

Most young singers want to sing this role before they are prepared, and they come out in great auditoriums with lowered eyes, and nothing in their souls. They never "get into" the role. The King asks her if she knows of what she has been accused. She bows her head before the King, and she says, "I do not want him to know that her feelings are crushed. She must keep up a brave front at all costs. The King asks *Elsa* if she is willing to say that she killed her brother. She does not understand; she says, "My poor brother." That is all that she can say, and if the singer feels the mood, she will say it with a sigh. This pianissimo has to come on the wings of two sighs.

The King is touched by her purity and innocence. She tells the King of her dream, that a Knight will come and save her. A cry came from her heart when she heard of her brother's death, and this Knight heard her cry. Here she must make her audience feel her faith and expectation.

Helping Young Singers The following letter is typical of those which I very often find in my morning mail. "I have studied singing for the past four years and have now, I believe, reached the point of entering upon the career of a concert and opera singer. I am now confronted with the very practical problem of getting engagements. I should be very grateful if you would let me sing for you and would give me the benefit of your advice. I have, I believe, a good vocal technique, and a fairly extensive repertoire of Lied and operatic roles. What I lack is the possibility of obtaining engagements. Knowing that you have many connections with managers, I dare ask you to hear me, and perhaps you would be kind enough to advise me as to how I should go about securing engagements."

For a long time the pressure of my activities made it seem impossible to grant these requests; but the eager desire expressed in these letters now no longer gives me any pause.

I have begun to listen to young singers with the greatest of enthusiasm. It seemed that it would be so easy to give them the last necessary touches and to help them start on a career. (Continued on Page 108)

"FORWARD MARCH WITH MUSIC"

I sang very small parts to get a start, and I studied these roles at home because I could not afford to pay for lessons, and my family objected to my learning them at all, so I had to study them secretly. First I learned the small role of the Page in "Lohengrin," and then I learned *Elsa*, the leading role in this opera. I prayed that the leading singer at the opera house would become ill so that I might have a chance to sing *Elsa*. It took a long time for this to happen, and my operatic career started very slowly.

The right way to study opera is to become acquainted with the character of the role that you are going to undertake. The average singer forgets to go deeply into a role, forgets to live with it until it becomes a part of his very being.

## The Artist Lives the Part

Let us consider the role of *Elsa* in "Lohengrin." The singer must live the story before the curtain goes up. She must think out the story before she appears upon the stage, and she must step into *Elsa's* fate. It is a tragedy; *Elsa's* brother has been lost in a strange way, and her sorrow has turned into horror. Who would believe that she could murder her brother? Unless the singer feels all of this deeply, she will come out on the stage and make gestures, and give nothing to the audience. The torn emotions of *Elsa* must be felt in the heart of the singer. *Elsa* is a Queen, and she is accused of being a murderess; as she is torn down into the vulgarity of the people, she feels worse than a lost beggar; she knows that she is innocent, and she walks with eyes downcast. She does not want to look at these terrible people around her who have accused her. She must feel pride and walk with it. This is what the artist must convey to her audience when she sings *Elsa*.

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THE ETUDE

CHARLES HAYWOOD

THE PROBLEM of the relationship between the spoken drama and the drama with music, or the opera, is basically the same, though in a more intensified form, as that between melody and text. Broadly stated, this whole question presents irreconcilable differences. It involves the realization of the fundamental differences of the esthetic aims of these two distinct arts. The whole history of the lyric theater, from the first vague gropings of the Foretune monodists to the rich, ponderous utterances of Wagner, is the story of the relative emphasis that had been placed upon the verbal elements of the drama, and upon the music, upon the declamatory recitative and the musical aria.

The great "reformers" of the opera relentlessly sought to guide the lyric theater to what they considered the "right" path—the path of the literary drama. The irony of it all is that they led themselves into a cul-de-sac. In spite of their worthy "prefaces" and lofty manifestos, they belied their own preachments. And that because they—be it a Caccini, Lully, Gluck, or Wagner—were greater musicians than literateurs or dramatists. Their own minds notwithstanding, these masters composed music dramas, with emphasis on music. The laws of the spoken drama cannot regulate or control the inherent qualities of the musical drama. The very admission of music with a dramatic play demands a new evaluation. We are in the presence of a new art form. Some have called it a mongrel. It may be so, but as such it has distinct and unique characteristics, and generates its own esthetic precepts.

## A Confusing Experience

It is perfectly understandable that a person hearing an opera for the first time is completely bewildered by what he sees and hears. Accustomed to hearing the words in a play, he now hears them sung, sometimes getting the meaning of the words and more often not. The listener is baffled by many other incongruities: the inordinate length of time it takes for people to say something—and when the singer is through, after about five minutes of impassioned singing, he has in all likelihood repeated a few words—"I must go, I will not stay"; there has been a great deal of posturing and pantomime (depending upon the type of opera and a number of long, static pauses where the singers stand as if transfixed (shades of "Tristan"). All this is strange and incoherent to our novice. We can heartily sympathize with him. He has not yet realized that there are vast differences between the spoken drama and the lyric theater. It demands a new attitude and adjustment. Not all care or wish to make it.

FEBRUARY, 1946

# The Spoken Drama And the Lyric Theater

by **Charles Haywood**

Mr. Charles Haywood is a member of the Music Department of Queens College of New York, where he teaches musicology and music history. At the Juilliard School of Music he is teacher of voice and a lecturer upon vocal history. He has written several works which are now in press. He is Music Editor of "New Currents," a monthly Journal. He has appeared in concert, opera, and radio. He received his B. S. from the College of the City of New York and his Master of Arts from Columbia University. He is also recipient of an Artist Diploma from the Juilliard School of Music.

-EDITOR'S NOTE.

The "literary" mind unable to reconcile these differences has argued that the opera ought not to be encouraged. The sooner it dies the better for music and the theater. If it takes so absurdly long in an opera to say "to tamo" in a foreign language, the best way to bother with the lyric theater altogether. "It's too stupid and shallow," the literateur claims.

Here again our literary critics and many so called "musical purists" fail to grasp, esthetically and historically, the significance and purpose of the lyric theatre. In discussing these critics, the eminent English opera historian, Edward J. Dent, said: "they are inclined to shut themselves within the safe barrier of what they call 'good taste' . . . and esthetic snobbery." Or they base their entire knowledge of opera from hearing a few concert arias from eighteenth-century operas (how little they appreciate the esthetic and dramatic element of these melodies), or from a few badly sung and performed operas of our too-standard repertoires.

## The Problem Analyzed

There are some people who just simply do not care for opera. They say so in unmistakable terms. They find it nonsensical. Certainly no one can accuse a Carlyle or a Tolstoy of "esthetic snobbery." Yet these same eminent thinkers thought the lyric theater was a deplorable waste of time. *De gustibus non disputandum est!*

Now what is the problem? Stated briefly: the lyric theater differs from the spoken drama in that in the former, music becomes the chief agent of characterization and delineation of personality and situation. The build up of character and plot in the drama is by means of the spoken word, by the careful choice and utterance of such words and phrases. The whole dramatic impact comes through a careful and judicious inflection and declamation in relation to the disposition of character and plot. In the lyric theater on the other hand, these dramatic attitudes and constructive elements of the spoken drama give way to an inner logic and structural design imposed by music. Human characters and life, inner conflict and emotional tension are realized and explained in terms of music. "The dramatist personae think in tones," rather than words.

The musical content of the lyric drama gives it universality. It transcends the limitation of the spoken drama in time and space; the music enriches, broadens the whole content of the play. Many a libretto by

itself very weak, the characters mere shadows, the plot tenuous—becomes alive, vibrant with dramatic intensity only because of the music. The characters and plot are made real and credible by the pulsing glow that comes from the musical score. Who can doubt the musical vitalization in such masterpieces as—Monteverdi's "Orfeo"—Mozart's "Don Giovanni"—Weber's "Der Freischütz"—Wagner's "Die Meistersinger"—Verdi's "Falstaff," to mention a few outstanding examples.

## The Basic Element of Lyric Drama

The human singing voice is the most sensitive and expressive of all instruments. It is the basic element of the lyric drama. The vocal cantilena is capable of responsiveness that the spoken drama can never approach. The poignancy and sensitiveness of vocal utterance—whether it come from a Cafarelli—Albani—Caruso—or a Flanagan—have overwhelmed and stirred the most callous and indifferent of opera goers. The Italian opera has always given primacy to voice because it understood its true significance and character. The Germanic attitude on the other hand has been to overburden the vocal part with a complex web of symphonic texture.

Another aspect of the lyric drama that differentiates it from the spoken drama is that the former can achieve characterization where the latter can only vaguely indicate. A perfect example of this consummate achievement is found in Mozart's Italian operas, and this is equally true in all great operas, those that are not overwhelmed with literary dramaturgy. In Mozart, the vague outlines of characters become real, intense, passionate through the music. The whole story—"Don Giovanni"—for example, with its numerous situations—is unfolded and brought to a shattering climax by means of felicitous and appropriate music. One only need compare the libretto and what Mozart did to it. It is this vitalization and intensification of character and plot that brought such glowing tribute from Stendhal on comparing the original characters of Beaumarchais' play—"The Marriage of Figaro," and the characters in Mozart's operas. Stendhal observes that the music changes into real passions the rather light fancy which in Beaumarchais' play amused the amiable inhabitants of *Agua-Fresca*.

What makes the lyric theater a superb vehicle for the expression of the deepest human emotions, is the use of the ensemble of simultaneous utterance. Violent entreaty and mocking laughter, joyous abandon and despondent dejection, love, hate, the carnal outburst of a mob, and piteous supplication of the innocent victim, all of these contrasting passions can be expressed at once—the chaos is resolved into artistic and esthetic unity through music. Musical design is capable of bringing order into this heterogeneous mix-

VOICE

"FORWARD MARCH WITH MUSIC"



ture. All the passions and thoughts that agitate us while something goes on, the thoughts that assail us and all the inner conflicts that trouble us while someone talks or does something, all this can be probed and simultaneously revealed only through music. "for it is the musical form," in the words of Paul Lang, "which, embracing all these diffuse elements gives them back to the listener as an esthetically unparalleled single effect, binding the variety of characters into the unity of life." The spoken drama can only present these moods in succession. How weak, rigid and artificial that becomes when attempted in the spoken drama. The efforts of Eugene O'Neill come to mind with his masks and asides. In Shakespeare, Molière and Goethe this musical overtone is perhaps hinted at, through the sheer glow of poetic imagery. But then again with poetry we are not able to proceed.

The use of the accompanying instruments in the lyric theater makes it possible to sustain the mood and intensity of a situation long after the character has ceased his utterances.

The orchestra is capable of maintaining and sustaining the dramatic mood, to comment and hint upon what has transpired and give forebodings of what is to follow. This has been one of the most crucial aspects of the lyric theater. The problem of the relative importance of this accompanying texture to the vocal part has resulted in a lot of learned disquisitions and acrimonious debates.

The issue is one that is fundamentally a reflection of national character. The Germanic penchant has always been toward instrumental. This symphonically thematic attitude resulted in the great music of the human voice to be a mere accompanying declamatory instrument in a complicated mass of orchestral color. The Italian wants the orchestra to sustain and intensify the meaning of the text but certainly not to submerge or drown the voice and words. "Help me," says the Italian vocalist to the orchestra, "but don't choke me."

The underlying fact must be granted, and it was stated at the very outset, that there is an irreconcilable difference between the esthetic principles of the spoken drama and the opera. One simply cannot approach or evaluate correctly works of the lyric theater while thinking in terms of the "laws" of the spoken drama. No more than a person can correctly judge and understand the operatic works of the early eighteenth century Neapolitans while bogged down by the romantic philosophies of the nineteenth century. What we get is an undialectic application of critical criteria resulting in misinterpretation and misjudgments. Criticism can have significance and value only if the socio-historical background of each period is fully realized, and judgments made in accordance with it.

## Potatoes as Musicians

(Continued from Page 69)

performance. His interest in music was even exploited by political intrigues at court.

At that time Austria was vying with France for the favor of Spain. And when in the house of the French ambassador Grenoville a French ballet, at that time a novelty in Vienna, was presented, the emperor was present, there were in the diplomatic sky very disturbing storm clouds. "If one may look at a slight-of-hand artist and a tumbler," the Emperor said to his minister Pitting, "then one may be permitted to look at a couple of French dancers." A couple of songs by the Emperor, with string accompaniment, which I found in a Moravian monastery, a French, entitled *Dieu des Vœux* and *Dieu des Vœux*, published in my book: "Dieu des Vœux." The songs are charming, and one can understand that the teacher of the Emperor, Schmelzer, could say to his pupil, "I am not a musician, but I am a professional musician." Wherever the Emperor answered dryly: "It doesn't make any difference. Things are better as they are."

Among the Hapsburgs who followed Leopold there was a series of excellent musicians, Charles VI (1685-1740), of whom it was said that the sun never set on his realm, was the typical representative of absolutism,

who knew that the cultivation of music was the best means for his own glorification. His court Kapellmeister was the noted Johann Joseph Pux, the composer of the great "Gradus ad Parnassum," which composer still recognized as the best text book of counterpoint. The Emperor and his Kapellmeister discussed regularly the court orchestra and the music which was to be presented at the imperial theater, which were again revealed only through music. Joseph II (1780-1790) was, to be sure, no such musical fanatic as his ancestors and one may not hold it against him that he preferred Dittersdorf to Haydn with respect to music, since many professional musicians of his time did likewise.

### The Musical Metropolis of the World

The Emperor, as all of his predecessors on the Austrian throne were thoroughly schooled in music, particularly in counterpoint, was a good bass singer, and could play the viola, violoncello, and klavier. Generally after dinner he had an hour of music. There was a week there was a concert at the Sala Terza, the rival of Mozart, and the composer Gassmann, were among those who took part. For the most part selections from the operas planned for production were presented. In this way supposedly Mozart's "Figaro" and "Così fan Tutti" were heard for the first time. The Emperor always took part, but he did not invite any outsiders. As a rule, they sang by note and he delighted if one of the singers or players hit a snag. Joseph II has a particular position in the history of music, less as a practicing musician than as a patron of music. For his reign coincides with the golden age of classical music in Vienna. At that time Haydn and Mozart were active, and Beethoven in 1787, three years before the death of the Monarch, paid his first visit to the musical metropolis of the world. Joseph desired music that did not play to so many artistic talents, repudiate the new art which was unfolding, but permitted it to develop. And without him, who propagated so strongly the founding of a "Musical Singepiel," the "Erwin und Elmira aus Seral" and "Die Zauberkiste" would have contributed to the greatness of German opera.

### A Gifted Musician

Joseph II's political opponent was Frederick of Prussia (1740-1786), who was not only a great statesman and general, but also a connoisseur of philosophy and literature, and last, but not least, a musician. His musical ventures and private concerts in Potsdam and Sanssouci were famous. We have one of the most interesting descriptions of such a concert in the diary of the English music historian Burney ("The Present State of Music in Prussia," 1771). He played the flute, and his fingering was clear and even, his fingering brilliant, and his taste pure and natural. His playing surpassed everything that the Emperor had heard among amateurs or even among professional flutists. It is no wonder that he had in Johann Joachim Quantz (1697-1773), whose "Prüfungsschule, Versuch einer Anweisung die Flöte zu spielen" (1752) is still the Bible of every serious flutist, an excellent teacher. And this great Fritz" as the King was called, took the matter seriously.

Quantz presented to the King one of his pupils, who played the flute excellently. The King praised the young artist, but in a somewhat cold manner, and then turned in more lively fashion to his teacher. "You have neglected me. This young performer is dead, and evidently I feel a great pain as I did," said Frederick somewhat jealously. To be sure, I used in his case a much more effective remedy. He said, "Is that so? And what remedy?" Quantz hesitated, and when he answered, he made a movement as if with the corporal's staff. "Ah," said Frederick, "That is something else. And we shall stick to the old method." Frederick was a very gifted flute player, but also arias for the flute, and the flute concertos, but also arias for the flute. "Il Re Pastore," a so-called "Pasticcio," an opera composed by different musicians, Quantz, Graun, and Nicolson were among the other collaborators. The only world fame, is connected with one of the greatest in the history of music, Johann Sebastian Bach. Among the musicians whom Frederick had stationed at his court, was the second son of Bach, Philipp Emanuel (1714-1788). To

be sure, Frederick knew of the fame of the older Bach and as the musical historian and first biographer of Bach, Forkel reports, the King had the strong wish to see Johann Sebastian Bach. He was quiet at Potsdam, and the great composer actually came with his son Friedemann in 1747 to Berlin. One of the famous flute concerts was taking place in Potsdam when the arrival of Bach was reported to the King. "Old Bach is here," Frederick is said to have told the musicians excitedly, and the concert, contrary to all custom, was interrupted. Then the great Bach, himself, came, and he played all of the pianos and harpsichords, and finally the composer asked the King for a theme, which he immediately extemporized as a seven-part fugue, to the great astonishment of the King.

When he returned to Leipzig, he worked the royal theme into his "Musical Offering," that wondrous work of contrapuntal art that has never been surpassed. And thus the "composition" of Frederick has gone, in this peculiar way, into musical history, and the thought occurs—what intellectual heights the Germans had reached in the eighteenth century, when the singer and the king met in Potsdam. Had the Germans followed that noble tradition of Frederick, their world and ours would now be different. The golden days of music would not have been dissolved by the age of the steam locomotive. But Frederick, unfortunately, had two souls in his breast, and from him goes a dark line over Bismarck and William II to Hitler. The same Frederick, who admired Bach so greatly, who knew how to write charming trio sonatas, and about whom the literary music: "With a good march of my own kind, is a real delight to speak to Europe through the mouth of canons." That is the other aspect of Frederick, and one which is just as real as the other noble, good aspect. With the "golden days" of the conference aware of the symbolism of the music room in Potsdam?

### Princes and Politics

In the eighteenth century, on a journey through Germany, it often took more than five or six hours by coach to go from one court to the other. If one left Dresden early, where the select works of the Italian operatic composers could be heard in magnificent settings, one could arrive in the evening at the small-sized residence of the Duke of Saxony-Weimar. In Dresden, during the evening before, one could have heard the opera of Saxon princes, and during the next evening minutes in the court theater, the performance of the "Singspiel" "Erwin und Elmira" by the "Staatstheater" Wolfgang von Goethe, for which the Duchess Amalia, wife of the ruling duke, had written the music. The music was good, and is played even to this day.

Germany at that time was divided into countless principalities. That princes did not carry on any power politics. They carried on politics for their subjects. They considered first of all the welfare of their subjects and considered the cultivation of art as one of their highest and noblest duties. It was the golden age in which the art of Bach, Mozart, and Beethoven became great. When Frederick II replaced Bach by the "Hofkapellmeister" March, the new German age began, the age of Hitler, concentration camps, and gas chambers.

## New Keys to Practice

by Julie Maison

### VI.

Are you sure your difficulty isn't just before or just beyond the passage that you think needs more? Often the performer diligently practices the phrase that is obviously difficult, only to discover that the insecurity persists. The answer to this problem lies in the connection of this phrase to the next. The art of playing rapid finger work at great speed is in keeping each finger firmly, but resiliently, on the same spot of the key. Once the finger has touched the key, make sure that it does not move, slide, or shake. In slow work there is a natural inclination to slide the fingers off the key, instead of lifting them out of the key. If we have few Mozart and Haydn players among our pupils, much of the reason may be in this.

IT IS our aim in this article to make some suggestions for the better blending of stop combinations as found in the average American organ. We will consider the problem from the standpoint of ideal tone balance, together with that of lightness and clarity.

In working toward an ideal tone structure, we may take as our goal the finding of a combination of stops which will suit the music of our ideal composer, Bach. Inasmuch as the music of Bach has provided us with such a wealth of beauty, it is fitting that we seek to find in our instruments some way to convey to the listener the full meaning of that beauty. And since modern organs do not sound like those of Bach's day, it is all the more needful to put careful study into the complex problems of tone building.

In the days of Bach all organs were blown on gentle wind pressure. There were no heavy, fat Flutes and Diapasons. On the contrary, most all stops were light and fanciful in tone. Each one contributed only its rightful share to the ensemble. There were many ranks of pipes sounding the upper tonal partials. These harmonic stops are very vital in the production of organ tone.

We shall therefore find it necessary to study the individual registers in our organ with great care in order to determine which ones may best suit our purpose. Such a study is well worth the time and effort if, in the end, we succeed in creating a new and beautiful medium of expression.

Many lovers complain of the lack of clarity in organ music. The heavy tones seem to cast a shadow over the meaning of the music. These heavy tones can be ended, and by each one only a limited time. The player consequently is forced to alter his registration frequently or run the risk of becoming monotonous. The character of Bach's music, when understood, shows us that any radical change during rendition is out of place. Stops may be added or withdrawn but only for the purpose of coloring or of reinforcing the tone already established.

Let us then endeavor to create in our own organ of today a combination of stops which will be uniformly light in tone and rich in harmonics to accommodate the music written for the instrument of a past age in which these qualities predominated.

### We Begin to Build

As our first stop we will take the Choir Dulciana and Unda Maris, providing the latter has a moderate wave. Add the Choir to Choir four-foot coupler. If you have a mild Cornshorn add this also. These stops may be endured by the ear for a considerable time with pleasure. The tone is light and transparent. To preserve this lightness and transparency we shall add only those stops which possess a like quality. Do not draw a register which asserts itself beyond the limits of a true blend.

Our third stop should be a light, eight-foot Flute. Believe that you will find the Swell Flute Harmonique just the right one. Bring this down to the Choir Manual using only the Swell to Choir sixteen-foot coupler. The Flute Harmonique, a four-foot register, is very beautiful in its lower octaves, is more gentle than the Stopped Diapason, its harmonics blend admirably, and it will make a fine eight-foot Flute.

The fourth stop to add will be the Swell Piccolo which, coming in at four-foot pitch, will be about right. Here again we find that we find the pipes of the Piccolo possess a fine blending quality. The fact that both the Flute Harmonique and the Piccolo are of small scale and voiced for color rather than for power is of great importance.

For the Pedal, choose your lightest sixteen-foot tone together with a soft eight-foot Flute. Couple both Swell and Choir to Pedal. The shades of the Choir organ may be partially or entirely open. Those of the Swell should remain closed.

Our plan now is as follows: Swell, Flute Harmonique and Piccolo; Choir, Unda Maris or Dulciana and Cornshorn; Pedal, Swell sixteen-foot and eight-foot stops; Couplers, Swell to Choir sixteen, Choir to Choir four; Swell and Choir to Pedal.

Playing upon the Choir Manual, let us now try one of the Bach Chorales. I suggest *Alle Menschen müssen sterben* or *Es ist das Heil*. Use the Swell shades at your own discretion avoiding any but the mildest crescendo. Play at a slow tempo. The music will be full of gentleness and clarity. No change in registration

Richard Keys Biggs was born in Glendale, Ohio, and educated at the University of Michigan. Later, he studied with Sir Richard Terry in London. He has held many distinguished organ positions and has performed extensively upon many of the world's great organs, here and abroad. —Eaton's Note.

nic and good taste, were nevertheless, unable to convey Bach's simple message, most having the right stops. With Swell lightly closed and Choir completely open, draw Choir to Great eight and four couplers.

The Great Flute must not be of the heavy, assertive type. Any soft stop to be found upon the Great will serve, provided its tone is only predominant to that already being employed. Begin the piece upon the Choir organ. The flowing character of the music will be at its best with a slow tempo. When the solo melody enters, it must be upon the Great. If the music sounds, at first, a bit thin to your ears, keep on playing. In a short time you will be accustomed to the novel tone and pleased with the clarity. You will at once realize that the slow tempo can be maintained because of the lightness and clarity infused into the music.

Next comes the question of what stops to use in the rendition of a brilliant Fugue or Toccata. Leave the registration exactly as we have it. Open the Cornshorn. To the Great add the four-foot Flute or the Octave together with Twelfth and Fifteenth. To the Choir add Geigen Principal and four-foot Flute with whatever other high-sounding stops you may have. The Pedal should be increased by adding a strong eight foot register and a Violin or Meia Diapason. Do not use the heavy, wood, sixteen-foot Diapason. Add Swell to Great, Eight and four to Pedal completely. If you wish more brilliance is desired draw the Swell Clarion. If you have no Clarion, add Swell to Great four-foot coupler.

Here is a tone which will bring life to your music. You may play as rapidly as you desire without feeling the least obscurity in the flowing parts. If you have a good mixture stop on the Great, you may add it or you may throw it off at will during the course of the piece. Be sure that the choralists suggest that you add Swell Trumpet or Cornshorn and the Pedal Trombone. The climax will be thrilling.

You will note that I have advised the use of the small pipes of the organ at the expense of the larger ones. Only by so doing can we eliminate those tones which tend to thicken the ensemble. If a transparent tone is desirable, all pipes which have the effect of bearing down or of calling undue attention to themselves must be excluded. There must be merely a quiet eight-foot tone to provide an elastic base upon which the higher tones may rest. These higher tones will bring the clarity so necessary to the inner voices of the music.

This matter of tone should become the object of enthusiastic experimentation on the part of every organist. Don't be satisfied with the same, old combinations of stops year after year. Try to find real unity in this all-important subject. You will be rewarded by the joy it will bring to you as a player and by the fact that your music will be better understood by the average music lover.

It is hoped that the suggestions made here may serve to awaken a desire upon the part of more players to forge ahead in this phase of their art which is so important.

## ORGAN



MUSIC EDUCATION as a profession continues to offer a challenge to the young students entering our colleges, universities, and conservatories. It provides an opportunity for service that is rewarding not only because of the value of music study for boys and girls but also because of the nature of teaching in the modern school. Never in the history of our country has there been a greater need for dynamic leadership by our schools and in this educational picture the teachers of the arts have a very real place to fill.

In spite of the dislocations caused by the war, and in spite of the controversies as to teachers' salaries, a great work has been going on. Music educators still have their feet on the ground and the human needs of the present are their very real concern. They hope that some of the strong, rich personalities in our high schools will enter the teaching profession for it is on them that the future of our country depends.

#### Qualifications for this Training

It is difficult to be specific about the qualifications of students entering this work. The determining factors are manifold, and the human factor is particularly unpredictable. Pupil growth at any level is one of the uncertainties of teaching. Perhaps that is the reason that teaching presents a new challenge each day to those who love and live it.

The case histories of graduates of the school music departments are worth considering. The rise of some, who as students seemed to show little promise of better than average success, has been spectacular. In fact, often this significant growth has been in their teaching experience, not in training. Other students with talent and background seemed sure to succeed; yet they met the test as a teacher with mediocrity, frustration, and failure. The reason for this is that the student who is to be a teacher must be recognized and the student who rates well emotionally, socially, and scholastically in the training school, usually continues to do so consistently, line type of work later on as a teacher.

Four qualifications for students of music education are worth mentioning:

1. An awareness of human needs and a desire to satisfy them.
2. An interest in education as a whole, and in the relation of music to the general educational plan.
3. An appreciation of the best in music and a belief in its power to enrich and inspire.
4. Some skill in vocal or instrumental performance as evidence of valid musical experience and as an asset in teaching.

The list can be extended, yet the student presenting these four qualifications has a chance of fitting into the type of service most needed in our American schools. The training schools want to interest gifted students who look into the future with high hope and dauntless courage.

#### Undergraduate Training in Music Education

Training in four areas of knowledge is required by recognized schools as a preparation for the teaching of music. These areas are: Broad General Education; Musicianship; Music Performance; Specialized Professional Training.

#### Broad General Education

This area is designed to serve as a base for living in a democratic society and in this complex world order. It is to train the student to use the English language adequately and possibly have a working knowledge of other languages. It is to give him a survey course in one or more of the sciences, particularly social science. It is to give him a purposive psychology with emphasis on the teaching of music. It is to lead him toward a workable, forward-looking educational philosophy, which he can accept.

In this particular area we find that the requirements of the majority of qualified candidates of State Examining Boards are approximately the same, with perhaps one or two required subjects added,

## Training School Music Teachers

by Ann Trimmingham

peculiar to a particular situation. Music educators welcome the trend toward an adequate general education for the teacher of school music, provided it does not, through over emphasis, supplant the training of the student in his chosen field. About one-third of his undergraduate training or forty-semester hours credit should be ample for his Bachelor's Degree and would give him certification in this area by most of the State Boards.

#### Musicianship

The language of music as expressed in the processes of Ear Training, Sight Reading, Harmony, Counterpoint, Composition, and Orchestration is an all-important area of knowledge for the teacher of school music. It is here that we find the greatest weakness among graduates of recognized training schools. Rare indeed is the candidate for a music position who can improvise simple harmony to a given melody, transpose accompaniments, or write a simple bit of melodic dictation. Yet the ability to use these skills is the basis for valid musical understanding. A teacher of music education cannot be accepted as a professional equal by other musicians without adequate musicianship, nor can he recognize the creative abilities of his students.

The courses in this area must be intelligently planned and skilfully taught so that the student will have a workable conception of musical structure. There is no easy path to learning in this area of teacher training; yet the hours of faithful study will bear rich rewards because of the achievement of technical understanding and professional security. Music illiterates do not belong in the field of school music.

#### Musical Performance

The teacher of school music needs performance proficiency in more than one medium if he is to fulfill his professional obligation to himself, his students and his community. The reasons for this are clear. First, the vocal and instrumental training of the prospective teacher provides specific experience which will reveal his aptitude, improve his musicianship, acquaint him directly with the literature of his medium, and open to him more opportunities for professional advancement. Second, as a teacher, he will not only consider the respect of his students through the perfection of his performance, but will also be able to give them specific help which will increase their understanding and facilitate their learning. Furthermore, high school and elementary boys and girls can often recognize ability in performance. They are hearing music at the movies and on the radio. This gives them standards which are quite good, and they are quite apt to pass judgment in colorful language for or against the performance of their teacher. Third, the teacher of school music should be an asset in maintaining public relations between the school and the community. He has

opportunities to serve the community through his own performance and can raise the musical taste of many through the outpouring of his talent. It is true that his major obligation is to the pupils, but he can also increase his service to them through happy community relationships.

School superintendents are continually asking for a music teacher "who can perform well," "who can accompany," and "who will inspire pupils through his performance and leadership." They believe that the contact made by the teacher of music in community service can greatly benefit the schools through more realistic community support.

#### Specialized Professional Training

This area of teacher training is considered by many to be the core of training experience. There must be the practical outworking of theory through carefully planned practice. Courses in school music should include a knowledge of pupil development at each level and an understanding of goals, activities, materials, and mechanical demands in relation to various learning situations.

Specialized training, if it is to be effective, can no longer be isolated from general professional training in education. The correct educational philosophy on the music program must be understood because of the changes which have taken place in the modern school. Emphasis on pupil needs supercedes emphasis on specific learnings. Pupil interests, pupil responses, and pupil learning are dependent not only on the personal attraction of a dynamic teacher, but also on the careful organization of materials and on the smooth, painless development of the lessons.

No one method can be considered the answer to successful learning. This training should be broad and flexible. It should constantly reiterate the importance of human service and of democratic relationships so that the ambition of the teacher will not sacrifice a healthy, unforced teaching-learning situation for perfectionist goals. The talented young music student often cannot understand this type of thinking; yet if he can be persuaded to think objectively, the whole field of music education will take on new meaning.

Conducting may also be considered a part of specialized training. In training-school curricula it has sometimes been placed in other areas, but it is so closely related to the unfolding of school music experiences that it can be discussed at this point. Conducting is one of the most satisfying activities in music education. It develops poise, leadership, and precision. It is associated with the high point of achievement in every culminating music activity. It is enjoyable both in training and later on in teaching.

In closing, it might be well to say that curriculum problems for the training and certification of a school music teacher are being studied by several educational organizations: the Music Educators National Conference, the National Association of Music Schools, the American Association of Teachers Colleges, as well as State Departments of Education. Some educators think that a five-year course may be necessary if the academic requirements continue to increase and if standards in music education are to be maintained. Others think that the Master's Degree will provide additional courses to take care of credits needed to satisfy any unusual State requirements. It is necessary to investigate the courses offered by training schools so that he can be sure of certification by the majority of State Boards of Education.

## Band Questions Answered

by William D. Revelli

Q. Will you send me the names of some of the more difficult cornet parts for E-flat alto saxophone? I am planning to get a new alto saxophone knowing of my new work-week work—S. M. Texas.

A. Sonata by Moritz is an excellent work, recorded by Cecil Lesson—Desiderius by Moritz is also an attractive composition; *Rhapsodie* by Debussy, also with orchestration; *Sonata* by Blotz; *Sarcophagus* by Milhaud. I am sure that you will find these works interesting and sufficiently difficult to test your playing capabilities.

THE ART of flute playing is an ancient and honorable one. Man has amused himself, worked himself into a religious fervor, and into a warlike state of mind, with the flute, for thousands of years. The flute has grown from the primitive hollow cane, clay pipe, hollow tube or bone, to a work of art both as to workmanship and musical sound.

The modern, sterling silver, gold and platinum flute of today is really and truly "a thing of beauty and a joy forever."

There is an interesting story told of Mr. Theobald Boehm, the father of our present Boehm system used on many instruments. As to the authenticity of the story, I cannot vouch; however, it could easily have taken place something like this:

Mr. Boehm, having just perfected his new system of fingering for the flute, wished to interest some prominent composer in writing passages for the flute which hitherto had been considered impossible, so he made an appointment to see Mr. Rossini. Mrs. Rossini met Mr. Boehm at the door and informed him that Mr. Rossini was very busy and could not be disturbed. Mr. Boehm, like all good salesmen, had his foot inside the door and in a few moments was in the presence of Mr. Rossini, and immediately proceeded to play passages and trills that were considered impossible at that time. In a few moments Mr. Rossini said, "That cannot be played on a flute!" Mr. Boehm answered, "But I am playing it on a flute." Again Mr. Rossini said, "That's impossible, it can't be done." Well, like the Northwest Mounted, Mr. Boehm had his man. The story goes on to say that Rossini began to write very difficult passages for the flute. Anyone who has

## Flute Playing—Good and Bad

by Myron E. Russell

Associate Professor of Music  
Iowa State Teachers College, Cedar Falls

each point given above with the exception of native ability, and physical adaptability, and at times it seems that the teacher has some control over these. Our discussion, therefore, will take up in order, the following points:

1. Selection of the flute student
2. The care of the flute
3. Playing the flute
4. Embouchure
5. Selecting a flute
6. Miscellaneous suggestions

point is prominent and the lip short, the flute player has to shift the flute to one side of the center of the mouth, and this seldom produces the best results.

4. Double jointed fingers of an extreme nature are a serious handicap.
5. Candidate should be alert, energetic, and quick of mind.

#### The Care of the Flute

1. Always replace the flute in its case when not in use. Many serious accidents have occurred through lack of attention to this detail.

2. Wipe saliva from the flute with a linen handkerchief after each playing period, using the cleaning rod to push the cloth through.

3. Wipe the mechanism from the keys with a soft cloth after each playing period—especially in warm weather.

4. Once a month dust under the keys with a soft bristle brush. An ordinary small paint brush will do.

5. Every three months remove the stopper from the head joint, clean the cork with cold cream, coat with regular joint talow and then replace and adjust. (The stopper must be pushed back into the head joint, past the blow hole and out the larger end. To push it on out the end of the flute would damage the dimensions of the head joint above the embouchure plate.)

6. Oil the mechanism with a fine grade of oil at each moving "metal to metal contact," once every three months. Use a fine wire or needle to carry the oil.

7. The flute should be given a complete overhaul every two to four years, depending upon the care and the amount it is played. Any broken pad must be replaced at once. A flute that leaks is unplayable.

#### Playing the Flute

1. The flute is supported mainly at three points: the chin, the right thumb, and the right little finger, on the E-flat key. The first finger of the left hand does help support the flute. (Note: The first finger of the right hand must never come in against the rods and levers. Keep the hand well away and the fingers free.)

2. All finger action takes place at the knuckles. The flute is held down about twenty-five degrees from the horizontal position in order that the flute may drain, and to keep the right arm close to the body at the point of gravity.

3. Keep C-cro neck straight, the chin in, "West Point" style.

5. Keep both right and left arms as close to the body as is possible and still be comfortable.

#### Embouchure

1. The player's lips should form an opening that is elliptical or diamond in shape, not an "o" formation. To keep the player from drawing back the lower jaw and lip, thereby blowing into the flute, have him place the flute in position on the lower lip, then protrude the lower lip and jaw until the air "ribbon" strikes the nose. Now pull the jaw back, bringing the air stream down until it strikes the opposite rim of the embouchure plate hole. Repeat this many times until the habit of pulling the lower jaw back is broken. This also helps keep the lower lip. (Continued on Page 106)

WILLIAM D. REVELL COACHING THE FLUTE SECTION  
OF THE UNIVERSITY OF MICHIGAN GARDEN BAND

attempted to play the flute obbligato in the *William Tell Overture* by Rossini might well believe that it is one of those special passages; however, this is not true, since William Tell was written in 1829, three years before Boehm introduced his new system of fingering for the flute.

"Flute Playing, Good and Bad." Just what is it that makes one flute player's performance so superior to that of another? You might say native intelligence, and you would be right in many cases; however, there are many other factors that control the progress of every flutist. The student's physical adaptability to the instrument; his industry and talent; his choice of an instrument (make); his care of the instrument; the start he is given; the daily attention given him; his parents' attitude and interest; all are strong factors in determining the speed and the degree of progress he will make.

The music teacher has control, more or less, over

The flute player may be started as early as the fourth grade, providing he meets the necessary physical requirements.

#### Selecting the Student Player

1. Select an ambitious, intelligent student, preferably one with some piano background.
2. His lower lip should be smooth and of refined texture. The lip must not have a seam or crack in the center; especially it should not be a lip that is subject to cracking from cold sores. A lip that is dry, lined or wrinkled will seldom produce good results.
3. The upper lip should be rather long and straight, with an appearance of being moist at all times. If the

**BAND and ORCHESTRA**  
Edited by William D. Revelli

**BAND, ORCHESTRA  
and CHORUS**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"



Hansen Photo August Lentz is shown above conducting a typical Wednesday night meeting

by Iris Tracy Comfort

Here and there we encounter true musicians who have somehow managed to live in both camps. Leonard Bernstein is, of course, one of the most unusual as well as one of the most gifted of these neutrals. Composer of the symphony "Jeremiah," he has six jazz songs in the hands of his publisher, soon to be released. He has also written a score for an occasional nationalistic opera, and he has been the recipient of worldwide critical acclaim. He is, however, a pianist who gave three boogie-woogie piano recitals at Pier Dix last year. Another musician who has combined concert performances of the classics with boogie-woogie performances is pianist Jose Turbi. While his more recently heard concert performances were inclined to substitute flamboyancy for finesse in technique, in execution, he is still deservedly one of our leading pianists.

Devotees of jazz are familiar with the names of Cootie Williams (trumpet), Benny Goodman (clarinet), Sidney Bechet (soprano saxophone and clarinet), Artie Shaw (clarinet), and a long roster of jazz musicians, just as a classicist becomes familiar with

### No Need to Take Sides

There is a definite object in pointing out this obvious fact: while occasionally these two distinct types of music presentation borrow a technique or specific melody from one another, more usually they clash. In my opinion there is no need to take sides on this often controversial subject. I see little point in attacking something that has become as much a part of daily life, and as popular, as a morning newspaper. Like it or not, jazz is part of the contemporary picture.

"FORWARD MARCH WITH MUSIC"

## No Need to Take Sides

and true jazz. Because true jazz is the motivating force, and commercial a pale offspring, when the term jazz is used henceforth, the reference is to true jazz. I am considering the broad subject of jazz, we find a whole new world of music. It is not a style, but a quite as specific. Starting with a root word of this music, we find *Dixieland*, a treatment wherein subordinate voices in the band "ride out" or improvise. Then so curious a discussion as this must include, at this point, the *Swing* era. *Swing* is a term which this Negro composer, now seventy-two years old, published in 1914 a song called *Memphis Blues* which marked the beginning of a whole new idiom. The note he introduced has had a far reaching effect on the music of the world. It is the *Swing* of jazz itself. This music must be heard. Because most early jazz recordings can now be found only in the collections of jazz connoisseurs, I recommend listening to the music made by The Victor Co. a few years ago and constantly. It is the music of the *Swing* era, somewhat aristocratic Dixieland and Blues technique. This album is titled "The Chamber Music Society of the Upper Basin Street," under Paul Laval, with Sidney Bechet as the artist. Dinah Shore sings *Handy's Memphis Blues*.

One has only to listen with new awareness to Ravel, Stravinsky, Milhaud, Hindemith, Debussy, to realize the extent to which serious composers have converted the jazz idiom to classic use.

## A New Vocabulary

We find the original but still popular Dixieland technique modified in the music of various well-known "name" bands. Musicians like Benny Goodman, Artie Shaw, Count Basie and Gene Krupa belong to this category. The modification results in solo improvisations showing high technical skill. Words and phrases are "scrambled" into the groove, and "so-so" and "one good good" and "equal" are the most common words used, are found in this new vocabulary. The term "jitterbug" needs no explanation to a nation accustomed to the gyrations of those jazz devotees who vent their enthusiasm in action. "Alligator" is another descriptive term for those who are "hep to the five," or appreciative of the "cat." Certain musical passages elicit the cry, "Send the airmail," and the words "airmail" or "send" these airmails. Actually some of the more fanciful and extravagant lyrics are found in the new jazz. Page 113

Continued on page 209

### Are Scales "Old-Fashioned"?

Are you an advocate of scales? I mean, do you think every student should know his scales and practice them every day? Ever since I began to teach I have insisted on them, so that all my pupils know them and can play a scale in any key I ask for. . . . But I have been told that I am old-fashioned and that the best teachers say there is no need for scales any more. This does not seem logical to me, and I should like to know what you think.—Mrs. R. J. F., Ontario.

I certainly do believe in scales, and congratulate your pupils on having teacher who gives them such sound instruction.

There is a certain type of teacher who breaks into print periodically by saying that modern developments in music have caused scales and arpeggios to lose the value as practice material, but the arguments put forward in support of the idea are anything but convincing. The usual implication seems to be that as modern music is atonal, scales and exercises in definite keys are valueless. Any extension, the thought also implies, that no one is going to play Bach, Mozart or Beethoven any more. To my mind this is very lame thinking.

Let us assume for a moment that the student will never in his life play a solo that contains a diatonic scale or an ordinary one-three-five arpeggio. Does this mean that he will never have to play half-steps and whole-steps, or major and minor thirds and sixths? No, because the first two positions of the first string are the fourth position? Hardly. And the distance is still far away when the unaccompanied Sonatas and Partitas of Bach, the quartets of Mozart and Beethoven, and the concertos of Mendelssohn and Brahms are left to gather dust on the shelf. The violinist who attempts these works without having a thorough familiarity with these scales and arpeggios is like the pianist who attempts a Beethoven concerto without a thorough acquaintance with the scale.

But training the fingers to execute certain types of passage-work is only one of the many benefits derived from regular scale and arpeggio practice. There is no type of exercise so valuable for developing absolute evenness of finger action—a quality as necessary for Baroque

## The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher  
and Conductor

pulsation is definitely four to a measure, and your phrasing will be much broader and more flowing if you count quarters than if you count eighths.



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials

I think these fingerings eliminate the slides which annoy you—and which annoy me, too. There seems to be no edition of this solo in which the fingering is planned with an understanding of the musical content of the various phrases; in all editions there are far too many

shifts indicated which cannot possibly be made inaudibly. And the style of the music will not tolerate frequent slides

You have, I can tell, a keen innate understanding of the feeling behind the notes of this *Romance*, and I am sure you can work out fingerings that are more appropriate and that will be more satisfying to you. In *THE ETUDE* for December, 1945, I discussed briefly the principle of Extension Shifting, and I think it would help you if you applied this principle to your fingerings in the *Romance*. The second measure of Ex. 1 and the first measure in Ex. 2 are clear examples of the idea. There are many other passages in which this type of shift should be used.

(3) You are quite right—neither *mar-telé* nor *spiccato* is appropriate in Measures 74 and 75. This passage must sing, however lightly it may be played. A delicate, semistaccato effect is required, and it is most easily produced by the bowing given in the following quotation:



A sensitive, semistaccato touch and a singing quality of tone are more easily obtained by using this bowing than by taking a separate bow to each note.

(4) I think you are confusing intensity of feeling with intensity of expression. You must *feel* intensely about any music you play if you are to give it a convincing

performance; but intensity of expression is governed by the amount of this feeling you allow to appear on the surface. The mood is not one of a self-indulgent, self-absorbed lyricism. It never becomes passionate. But you must have inside you a vivid and intense awareness of this mood if you are to convey it. The intensity of music calls for a restrained and tranquil style does not mean that it can be played with a flaccid spirit. A deep understanding of the music must be felt and controlled by understanding and good taste is often vastly more impressive than a free display of emotion, and certainly more convincing. The music is so subtle in which you can let your intensity come to the surface and take on an ardent and eloquent expression is in the final analysis, the only way to make it really "let go." The emotional surge of this passage is tremendously enhanced if the preceding pages have been played with a restrained and controlled style, of course, by an underlying intensity.

This *F major Romance* is not the greatest music Beethoven ever wrote, but it is a nobly beautiful work and occupies a niche all its own in the violin literature, and there are few works in that literature so valuable for developing a singing tone and an artistically simple eloquence of expression.

### *Trouble in the High Positions*

"... but I have trouble playing in the high positions. It is not easy for me and my pitch does not satisfy me. . . . Perhaps it is the way I hold the violin. I hold my thumb hooked around the neck so that I can get a firm hold on it. But perhaps it is not enough. . . . How much should the thumb be hooked around the neck? . . ."

I can give you the answer in three words—"Not at all!" Your difficulties in the upper positions come, I am quite sure, from your habit of hooking your thumb round the end of the neck. It is a very common error, and it is the only way to hold the violin securely. The consequence of this shaping of the hand is that the fingertips are in one position while the rest of the hand is lagging a position or two behind. This is the cause of the "hooking" of the strings instead of parallel to them. Insecurity of technique must follow, for if the fingers have to play across the strings in the first, second, and third will have a strong tendency to go sharp while the second and third are equally strong tendencies to be flat.

When you are playing in the fifth position or higher, it is the *tip* of the thumb, not its first joint, that should be in the curve at the end of the neck. This brings the hand further forward, level with the position in which the fingers are playing. If you will play a two-octave scale across the four strings in, say, the seventh position, holding your hand in this shape you will find it much easier of accomplishment than if your thumb were further back under the neck. What is more, you will find that you can reach the top of any string without having to move the thumb again.

The principle you should keep in mind is that the same relative shape of finger knuckles, and wrist that is used in the first position should be maintained at least as high as the seventh position.

(Continued on Page 110)







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Internationally Acclaimed Duo-Pianists

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Ethel Bartlett and Rae Robertson (in private life, Mr. and Mrs. Robertson) rank as pioneers and acknowledged leaders in the field of duo-piano playing. Critics have said that "all other two-piano teams are measured by them." Both began their careers as solo pianists and formed their piano ensemble for reasons that have nothing to do with music. Miss Bartlett was born the edge of Epping Forest, England, and gave evidence of her unique gifts before she was five. Her parents took her to London for more intensive study than local teachers could give her, and there she won the Associated Board Scholarship. Her studies were conducted chiefly at the Royal Academy, under Frederick Moore and Tobias Matthay. Rae Robertson, the son of a clergyman, was born near Inverness, in northern Scotland. He played piano fluently at the age of four, and at five, presided at the organ in his father's church. At sixteen, he joined the British Army, during the third year of World War I, interrupting his studies at the University of Edinburgh where he had earned the degree of Master of Arts in modern languages, and postponing a scholarship of the Royal Academy of Music in London. While he was recovering from severe wounds, the authorities found that this "Tummy" was a master pianist, and limited his future military activities to playing at camps and hospitals. After the war, he returned to the Royal Academy to complete his studies under Matthay. Here he and Miss Bartlett, met, fell in love, and married. Both were ready to begin their careers, and did begin then, only to find that the demands of touring marred their home life. Consequently, they decided to merge their talents, playing together in order to stay together. Their first two-piano recital, in London, was approached as a hazardous experiment. To their delighted surprise, it proved such a success that they found themselves in wide demand as ensembleists. They created the vogue for public duo-piano recitals in England, and developed it in this country. In the following conference, Miss Bartlett and Mr. Robertson outline for our readers of *The Etude* a sound program for perfecting piano technique.

—EDITOR'S NOTE.

"THE PIANO STUDENT does well to distinguish between the problems of general piano technique and those that arise from some structural or temperamental idiosyncrasy of his own," Miss Bartlett began. "Everyone has both kinds of problems to master. In our own cases, Mr. Robertson was born with natural facility, at which he hardly had to work at all. But he did have to work at improving his stretch (of which, more later). I was born with a flexible enough hand, but I had to work long and hard at acquiring finger agility! Other pianists have difficulties of their own to overcome. The point is, however, that the individual needs, while requiring careful attention, must never be allowed to block out technique as a whole.

"Now, both of us have benefitted so enormously from the technical counsel of Tobias Matthay, that we have no hesitation whatever in speaking of them, not only as 'our method,' but as the best method. We find, alas, that Matthay has been greatly misunderstood. Single words have been taken from his talks and very interpreted (or, misinterpreted) into something very different from what he means. I think chiefly of 'relaxation.' Matthay people understand this, quite simply, as free, natural, unforced body posture—yet it has been garbled into the sort of floppy flabbiness

which is quite grotesque, and not in the least conducive to good Matthay playing, or to any kind of good playing!"

## The Sole Concern of Practice

"To begin an analysis of our method of technical development at its very beginning," Mr. Robertson continued, "we hate silent keyboards, practice machines, and every other kind of mechanical finger development that takes the hand away from the sounding, living, music-making piano. Devices of this kind lead to the wrong kind of muscular exertion. Whatever else they may do, they do not prepare the hands for the piano. The sole concern of technical practice is to adapt the hands to the keys which must be used in making music. Any method which takes the hands away from the keys is unpractical. The first step, then, is to learn to handle the keys, and to do all practicing at the keys.

"In second place, the student (regardless of age or degree of advancement) should never divorce technique from musical tone. It is the greatest mistake possible to allow a student mechanically to hammer away at 'scales and exercises' for half an hour, and then expect him to take up a musical work and play it beautifully. How can he play beautifully if his attention has been riveted on meaningless hammer-strokes that have not the slightest musical value? The sole thing that tells you if your work is right, is the musical beauty of the tone resulting from it. Piano playing is not a matter of rapid percussions, but of music-making. Any sort of practice that shifts emphasis from musical and tonal values defeats its own end.

"How, then, you ask, is the student to perfect his technique? The answer is, by technical exercises—but the exercises must be so planned as to keep constantly alive the fact that the exercises are but a part of the whole." "We believe wholeheartedly in scales and exercises," Miss Bartlett put in, "but the scales of today are not the scales of yesterday. The student should school himself to listen *acutely* to his tone quality while he practices these exercises. Practicing is a positive waste of time unless one listens with acute awareness to the value of every tone."

"When I was a small boy," said Mr. Robertson, "I had the idea that simply running through scales with my fingers was all I needed, and I lightened the labor by regularly propping up a book on the music stand

and reading while my fingers worked! Fortunately, I have learned better."

## Musical Values in Scale Practice

"It is, of course, difficult to infuse musical values into technical practice," continued Miss Bartlett, "but it can be done. For one thing, temper the wind to the fleece of the lamb! Give young pupils scales in small doses—one per lesson, perhaps, until the child's mind (more than his fingers!) can grasp scale values. Introduce patterns into scale practice, so that, in following the patterns, the student will have to think of what he is doing. Arrange scales in groups of three notes; then vary the rhythm to groups of four, and so on. Put varied note-values within the scale: combinations of quarter-notes and eighth-notes, eighth-notes and sixteenth, and so forth. Let each scale mean something by way of color, tone quality, rhythmic pattern. The finger value remains the same, but the thoughtful and musical values become greatly enhanced."

"The next step," Mr. Robertson went on, "is to transfer technical skills to music proper. Along with the scales and arpeggios (which must never be neglected), select some difficult passages from the work being studied, and practice them as exercises, always relating the purely 'practice' part of the task to the musical value of the piece. Probe for your own problems and find passages that benefit them. The one great danger of 'practicing' is the risk of dissociating technical work from music."

"General technical problems become clarified when they are linked up with musical playing," said Miss



ETHEL BARTLETT AND RAE ROBERTSON

Bartlett; "special ones need special care. Take, for example, the matter of perfect evenness of touch—so value lies in how they are played! Rattling them off mechanically is bad. The student should school himself to listen *acutely* to his tone quality while he practices these exercises. Practicing is a positive waste of time unless one listens with acute awareness to the value of every tone."

"When I was a small boy," said Mr. Robertson, "I had the idea that simply running through scales with my fingers was all I needed, and I lightened the labor by regularly propping up a book on the music stand

## VIENNA BY MOONLIGHT

The mystic spirit of romance, which has invested Vienna with so much charm, can never be destroyed. The great classical masters have contributed to the glory of the city. Later, the alluring music of Strauss established a type of gracious, sprightly, and engaging waltz, which has captivated the world. Mr. Federer has caught this spirit in delightful manner, particularly in the second section of this waltz. Grade 4.

RALPH FEDERER

Allegretto  
Tempo di Valse Viennese  
con sentimento

*mf* *rit e dim* *p* *pp* *mp* *molto legato* *ten*

*sfz* *cresc.* *f* *dim* *mp* *cresc.* *f*

*a tempo* *ten* *rit e dim* *mp* *cresc.* *f* *mf poco rit* *p* *f* *a tempo* *Fine*

*senza Ped.* *senza Ped.*

Broadly

*dim* *mp* *cresc.* *mf* *poco rit* *p* *f* *a tempo* *Fine*

Dreamily

*ritmico* *mp* *poco accel.* *rit e dim*

*senza Ped.* *senza Ped.*

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"FORWARD MARCH WITH MUSIC"

THE ETUDE



This page contains six systems of musical notation for a piano piece. The notation is written for the left hand on a single bass staff. The music includes various dynamics such as *molto cresc.*, *f*, *ff*, *dim.*, *mp*, *molto rit.*, *senza Ped.*, *cresc.*, *mf*, *p*, and *ff*. Tempo markings include *a tempo*, *allargando*, and *dolce ed espressivo*. The piece features several trills, triplets, and complex rhythmic patterns. The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The page number 86 is visible in the bottom left corner.

## MEZZO BLUE

Thurlow Lieurance, noted American composer of *By the Waters of Minnetonka*, has spent the past few summers in the high Rockies. This extremely individual idyl, which should be played very smoothly and uninterrupted, is a product of the land of crystal skies and vast vision.

THURLOW LIEURANCE

THURLOW LIEURANCE

## Andante moderato

The image displays a page of a musical score, likely for a piano. The score is written in G major (one sharp) and 3/4 time. It is divided into two main sections: 'Andante moderato' and 'Animato'.

**Andante moderato section:** This section begins with the tempo marking 'Andante moderato' and the dynamic 'mf con moto'. The music features a steady, moderate pace with a mix of chords and moving lines in both hands. The right hand often plays chords or triplets, while the left hand provides a more active, flowing accompaniment. The tempo is marked with a '3' over a note, indicating a triplet feel.

**Animato section:** The 'Animato' section begins with the tempo marking 'Animato' and the dynamic 'f'. The tempo increases significantly, and the music becomes more rhythmic and energetic. It features many triplets and fast-moving passages in both hands. The section concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction, indicating a repeat of the beginning.

The score includes various musical notations such as notes, rests, chords, and dynamic markings (mf, f, p, mp, rit, poco rit). It also includes fingerings and articulation marks like 'l.h. ten.' and 'rit'.



# GOLDEN BELLS

(Forsythia)

Gustav Klemm, now superintendent of the Preparatory Department at the famous Peabody Conservatory in Baltimore, has written this extremely beautiful and very pianistic *valse*. Be careful of the sustained notes; else you lose the well-balanced melody line. Grade 3½.

GUSTAV KLEMM

Gracefully, and with rhythmic freedom

(♩ = 56)

mp

poco rit.

a tempo (smoothly)

mp

p

mp

(quietly)

poco a poco rit.

3-4

2 a tempo

mp

p

mp

Ped. simile

3

f

dim. e rit.

3

1st

Last

poco a tempo

mf rit. al fine

dim.

p Fine

With more movement

mf

Ped. simile

poco rit.

poco a tempo

rit.

D.S.



# RONDO IN C

(EXCERPT)

Beethoven's *Rondo in C*, Op. 51, No. 1, was written just before the nineteenth century when Beethoven was about twenty-seven years old. He was then in his so-called "Second Period" although this work still shows the strict classical earmarks of his master, Franz Josef Haydn. This is no piece to be tossed off after a few hours of casual practice. It demands long, exacting study to polish the delicate touch and phrasing effects and to acquire that liquid smoothness which makes for real mastery. Grade 5.

L. van BEETHOVEN, Op. 51, No. 1

Moderato e grazioso (♩ = 92)

*p dolce*

*p legato*

*p*

*sf*

*sf*

*cresc.*

*p*

*cresc.*

*decrease.*

*p*

*cresc.*

*sf p*

*sf p*

*mp a tempo*

*decrease. e poco rit.*

*pp*



## SUNSET NOCTURNE

EDWARD M. READ

Andante sostenuto M.M. ♩ = 46

*p*

*a tempo*

*mf a tempo*

*p*

*rall.*

*Fine*

**TRIO Più mosso**

*mf*

*rit.*

*a tempo*

*rall.*

*D.C. al Fine*

## THE CRINOLINE WALTZ

VERNON LANE

Allegretto (♩ = 138)

*mp*

*poco rit.*

*a tempo*

*mf*

*dim.*

*Fine*



## CORAL MOON

Undulating and intriguing is this novelty piece. Play it slowly, but do not let it drag. Many of Mr. Miles' compositions have had extremely large sales, and his latest work is very promising. Grade 4.

Slowly and serenely ( $\text{♩} = 88$ )

WALTER E. MILES



# JESUS, SAVIOUR, PILOT ME

SECONDO

JOHN E. GOULD  
Arr. by Clarence Kohlmann

Andante con moto

a tempo

Musical score for the second part of the piece. It consists of five systems of piano accompaniment. The first system is marked *Andante con moto* and *mf*. The second system is marked *a tempo* and *mp*. The third system is marked *Più mosso* and *mf*. The fourth system is marked *Tempo I* and *mp*. The fifth system is marked *p*. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

# JESUS, SAVIOUR, PILOT ME

JOHN E. GOULD  
Arr. by Clarence Kohlmann

Andante con moto

PRIMO

a tempo

Musical score for the first part of the piece. It consists of five systems of piano accompaniment. The first system is marked *Andante con moto* and *mf*. The second system is marked *Più mosso* and *mf*. The third system is marked *Tempo I* and *mp*. The fourth system is marked *mp quasi arpa*. The fifth system is marked *p*. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.



# MY HARP OF MANY STRINGS

Louise B. Brownell\*

KATHARINE E. LUCKE

*Andante semplice*

With-in this Tem-ple, where God dwells, There is a won-drous harp of man - y strings,

On which the Keep-er of the Tem-ple plays, The Keep-er plays a thou-sand mel - o - dies. This harp of man - y strings

is mine own soul, That in-stru-ment di-vine, Which, if I keep it right-ly tuned,

Shall catch the mu-sic of the spheres. Love is the key with which I tune this harp.

ORGAN or PIANO *p*

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THE ETUDE

*p a piacere*

To bring forth Life's di-vin-er mel - o - dies. O God of Love, let no dis-cord-ant note creep in;

*Più mosso*

Touch Thou the strings Thou, on-ly thou, canst sound the won-drous note That makes the

might-y chord of love with-in. Thou, on-ly thou, canst bring this mel-o - dy to life; Re-veal, re-veal thy might-y

*Tempo I*

har-mon-ies through me, through me. With-in this Tem-ple, where

God dwells, There is a won-drous harp, A won-drous harp of man - y strings.

FEBRUARY 1946



Sw. Oboe and Strings  
Ch. or Gt. Flute 8'  
Ped. Soft 16' & 8'

Excerpt from Serenade "Eine Kleine Nachtmusik"

Hammond	(A)	(10)	10	3763	420
Registration	(B)	(11)	00	7512	000

WOLFGANG AMADEUS MOZART  
Arr. by Edwin Arthur Kraft

Andante

MANUALS

PEDAL

*p* *ch* *[B]*

*Ped. 53*

*Fine* *p*

*cresc.* *fp* *p*

*f* *p* *[B]*

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*THE ETUDE*

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on four staves. The first system contains the first two staves, and the second system contains the last two staves. The music features a melody in the treble clef and a bass line in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line and the instruction "D.S. al Fine".

For the A string only.

Tempo di Marcia

LEO OEHMLER, Op. 105, No. 2

VIOLIN

PIANO

*energico*

*mf staccato*

*mf energico*

*rinf*

*f*

*mf*

*rinf*

*mf*

*Fine*

*f*

*Fine*

*f*

*ff*

*ff*

*D.C.*

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# THE LONESOME ROAD

It is impossible to describe the real sadness of this song. One should hear it sung by an artist to really appreciate its full beauty. Grade 2.

NEGRO FOLK SONG  
Arr. by William Scher

Andante (♩=54)

Look down, look down that lone some road; Hang down yo' head an' cry. The best of friends must part some time; Then why not you and

*mp* *p* *rit.* *p*

From "On the Trail of Negro Folk Song" by Dorothy Scarborough. Used by permission of the Harvard University Press.  
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# JUNGLE TAG

Grade 12.

Lively (♩=92)

ANITA C. TIBBITTS

*mf* *f* *Fine* *D.C.*

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THE KNUDE

# IRISH LULLABY

Margaret Gates Stewart

ADA RICHTER

Grade 2. Andantino (♩=120)

Sure the sun and the wind have their night-caps; Not an eye o-pen wide can ye see. In the pen not a chick or a hen taps; All have gone where the dream makers be. With play-in', with danc-in' and sing-in', Now so do ye! *Fine*

*mp* *mf* *p* *pp* *rall.* *D.C. ad lib.*

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## 105



## 107











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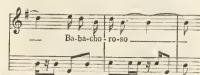
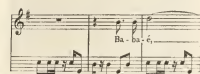
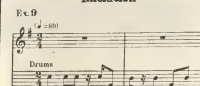
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## Two Aspects of the Cuban Musical Landscape

(Continued from Page 66)

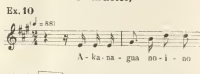
So also the eight principal rhythms, performed during the ceremonies on the *Batá* (sacred drums) containing in themselves all the mystery of the primeval forest, are almost an ancestral telegraphic system, a magic device to reach the divinity through a performance ever increasing in velocity, a *crescendo* more and more violent and ceaseless until the *Santo* has penetrated the initiated during the sacred dance.

### Initiation



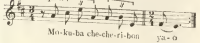
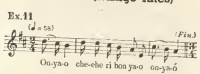
The *Nañigo* songs, on the other hand, are more declamatory than lyrical, less melodic, following more closely the inflections of the spoken word than the exaltation of melody which is "song." The rhythm of their percussion instrument is sporadic, intermittent, irregular, and they accompany the course of the rites.

### Tyamba's Dance (Tyamba: Naniño Character)



The favorite percussion instrument used in the *Nañigo* rites is the *Cennero*, a kind of small cowbell without a clapper which is struck with a short metal rod. The raucous tone of the *Cennero* sets the bewitched Caballistic note of the *Nañigo* ceremonies.

### Procession (Naniño Rites)



The three sacred drums of the Yorubá rites are of primary importance. The Yorubá drums of greatest prestige in the

ritual are those called *Batá* or *Aṣá*. Those known as *Batá* are used solely to accompany the voice. The first drum, being the largest, is called *Puataki* (also *Iṣá*). The performer on this drum, who is also the chief drummer, is called *Olori*. The second drum, *Iṣádele*, sounds the keynote; the third, *Oṣocolo*, is tuned highest. These drums are tuned with absolute exactitude. The rhythms are at once melody and harmony, produced by a series of drumbeats in a definite tonal scale. The *Batá* sacred drums are tuned to this note.

### Ex. 13



The three sacred drums of the Yorubá rites are of different size but the same shape. They are bi-membranous and semi-percussive; that is, there are two parallel parchments stretched across the frame; the membranes, played with both hands, are tuned to produce a definite tone.

The "music" produced on these sacred drums is, to our ears, little more than a noise of lesser or greater intensity. It is in reality a ritual language whose profound accents are flung into the air in a strict and impressive polyrhythm. These drums may be said to be the "singing voice" which supports the religious chants of the Yorubá, surprising as well in the sacred rites. Such is the experience and skill of the drummers in producing rhythms that they achieve vibrations of different sonorities, intense and ever increasing in volume, of which the tonal pitch is absolutely fixed and precise. Performance on the sacred *Batá* (drums) is so vital to the Yorubá rites and fiestas that without them there could assuredly be no atmosphere of solemnity.

### Certain Rhythms of the Sacred Drums

#### Lucumi Parade



#### Polirritmia



### Accelerated Rhythms of the Climax of the Rite

### Ex. 23



When I arrived in Cuba at the age of twenty-three, I was endlessly astonished by the Negro rhythms, so skillful and so strong. They were for me a revelation. I decided to study this music of African origin: hence for sometime, and on different occasions, I attended the *Cabildos*, cult-meeting places, at Regla, Guanabacoa and Marianao to study at their source, there in sunny Havana, the sonorities and rhythms of these magical melodies.

### A Composer's Treasure Trove

I realized then that this treasure of rhythm and melody in the Negro themes would lend itself to symphonic treatment, despite the fact that balancing melody and rhythm would present serious difficulties when applied to the orchestra. The Negro themes are primarily pure and free in line, and must consequently be underscored against the force of the percussion. To attain an equilibrium, avoiding the envelopment of the themes in the foggy sonorities of anachronistic harmonies, it is essential constantly to emphasize their primitive qualities; to intensify the themes while at the same time adjusting them to the larger compass of the symphony orchestra; to preserve their primitive, rough aspects, which are nevertheless expressive of an eminently musical race.

This has been the criterion by which the majority of the contemporary musical generation in Cuba has been governed, among whom are Roldán, Caturla, Valdes and others. They have discovered in this portion of Cuban folk-song, the native Negro, an inexhaustible vein of rich and suggestive material to be exploited, not only by folklorists or musicologists but preferably by composers. I stress this because composers, who are musicians par excellence, walk side by side with musicologists up to the point of notating the folk themes destined as research material for the archives.

After that, however, the musician is impelled by an insatiable desire to create, stirring up lovingly the memory of essences tasted, savoring some fully, changing others, making the folk music his own, creating life anew. Thus these themes need no longer languish in the pages of a catalog nor gather dust on the shelves of a library. They belong to life and must continue to maintain life.

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## The World of Music

(Continued from Page 61)

EDWARD B. MARKS, head of the Edward B. Marks Music Corp., which over a period of fifty years published some twenty thousand songs, died on December 18 in Mineola, New York. Some of the first songs of Irving Berlin, Jerome Kern, and Sigmund Romberg were published by his firm. He was eighty years old.

PIERRE VAN RENSSAELER KEY, widely known music editor and critic, died on November 28 in New York City, at the age of seventy-three. Born in Grand Haven, Michigan, Mr. Key, after training at the Chicago Musical College, became a music critic of *The Chicago Times-Herald*, later serving on other Chicago papers. From 1907 to 1919 he

was music editor of *The New York World*, relinquishing this to help found *The Musical Digest* in 1920. He was the editor of several musical "Who's Who" publications.

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"FORWARD MARCH WITH MUSIC"



# Junior Etude

Edited by

ELIZABETH A. GEST

## Music of the Opera

by Leonora Sill Ashton

JOAN, Aline, and May had been to the opera for the first time. Now they were telling the members of the C Major Club about it.

"The orchestra was the most wonderful part," said Joan. "It seemed as if all the time it was playing, it was telling the story of the opera in music."

"The thing about it I'll never forget," broke in Aline, "was when the harp played. Even when the instruments were sounding their parts, those harp tones stood out differently from all the others."

"To my mind, nothing came up to the singing," exclaimed May. "And the way the singers made their voices sound angry and gentle and happy and sad and determined! Once, the tenor actually *laughed* the song."

"Will you three each find out something about the operas and the different opera composers for the next meetings?" asked the president of the club. Joan and Aline and May promised that they would.

At the next meeting, Joan began: "An opera is a drama set to music. Its performance begins with an overture, played by the orchestra. Instead of being spoken, the parts of the players are sung as they are acted. The orchestra, or certain instruments in the orchestra, accompany these singing parts. When the words are declaimed, either as one would talk, or in measured time to the music, it is called a *recitative*. When an air or song is sung by a single voice, it is called an *aria*. Other singing parts in the opera are duets, trios, quartets, and large and small choruses. An operetta is a 'little' opera."

When Aline's turn came to tell her story, she said: "The Art Form of the opera came into being in the early part of the seventeenth century. It was greatly admired in song-

composer of music for the opera that ever lived, was Richard Wagner."

"Wagner wrote a great many operas too," said Aline.

"So did a lot of other composers," chimed in Joan.

"Let's find out all we can about opera in the club this winter," said the president. "And hear as much opera music as we can. Anyone who has an opera record, please bring it

to play at the meetings."

"And let's change the meeting to Saturday afternoons," suggested one of the members, "then we can listen to the radio, and hear the operas from the Metropolitan Opera House in New York."

"Oh yes!" exclaimed all the members of the club as one. And they did just what they planned to do at that meeting.

## Good Habits

by Gertrude Greenhalgh Walker

Lewis had just come home from taking his music lesson. "Just imagine, Mother," he remarked, "Miss Brown only gave me a passing mark because I didn't hold my dotted eighth notes and my rests long enough!"

"Well, you know, time is most important in music. Miss Brown is right to impress upon you the great necessity of accuracy, whether in music or work."

"Yes, I suppose so. But it is kind of provoking, when everything else was good. Oh my, look at the clock. So long," he called back as he dashed out the door. Mr. Knight was trying him out that afternoon in the grocery store.

Before many minutes he was shown how to punch the time clock, and then taken to the vegetable counter. Mr. Knight told him twelve pounds of apples, fifteen pounds of potatoes, or three pounds of spinach each make one peck, and his first customer bought a peck of potatoes.

Mr. Knight watched him weigh them and noticed they weighed a couple of ounces too much. Later he said, "Lewis, you must give EXACT weight, you know—too much cheats the

store, too little cheats the customer."

"Yes sir," answered Lewis.

"That evening at supper he asked, 'Mother, do you know we have to give EXACT weight at the store?'"

"Why of course, son. Every shopkeeper has to have his scales government tested and sealed every so often. A fraction out of balance will not do."

"I guess, Miss Brown did the right thing in giving me that poor mark for not having my dots and rests exactly right. But she will not be able to trip me up again that way!"

"Good, son. Be accurate, and you will have formed a splendid habit, and remember, 'Habit is a cable and we weave it every day.'"

## Yes, It Is Fun

by Gladys Hattis-son

A famous painter was asked if he played golf. He did not. Did he play chess? He did not. Did he play cards? He did not.

"What do you do then, for fun?" he was finally asked.

"Paint," was his answer.

"Yes, he painted, before breakfast, after breakfast, and all day long, and it was fun."

And a successful business man was asked if he left his office when his helpers went home. He did not. He remained a long time after everybody else went home, and it was fun to work."

A concert pianist was asked what he did for fun, after his long hours practicing were over. "Practice some more," he replied. It was fun.

So remember, your practicing can be fun, too. Even if you do not have enough talent to be a famous concert pianist, you can at least be a very fine musician, and you can have lots of fun while you are becoming one. Enjoy your practice, enjoy your exercises, enjoy your scales, enjoy your pieces, enjoy your music in all its phases. And the first thing you know, you will be on the road to becoming a fine musician.

## Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essays must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of February. No essay contest appears in this month. Puzzle contest appears below.

## Quiz No. 9

1. What major scale has E-sharp for its third note?
2. Who wrote the Surprise Symphony?
3. When was Liszt born?
4. From what country does the Morris Dance come?
5. What is a rest?
6. How many half-steps are there from B-flat to G-natural?
7. What is an accidental?
8. How many strings are there on a violin?
9. What term means as fast as possible?
10. Is Schubert an opera singer, a conductor, a concert pianist, or a composer?

## Answer to Daisy Puzzle in November

Yes, there was a slight mistake in the Daisy puzzle—there was an E where there should have been an O, but nearly every answer received mentioned it! That shows how bright our Junior Puzzle takers-out are! The answers: Duet: Tuba; Code: Harp; Arlo: Song; Alto: Tune; Trone: Bass; Solo: Horn; Note: Rest; Flat: Chief; Band: Best; Oboe.

## Prize Winners for Daisy Puzzle:

Class A, Herbert Remick (Age 16), New York.  
Class B, Helene Sted (Age 13), Pennsylvania.  
Class C, Winifred Waltz (Age 16), Oregon.

Honorable Mention for Daisy Puzzle: Ann Windham; Barbara Sue May; Barbara Schenck; Janita Alvirch; Norma Jean Peck; Bernice Bedenbach; Walter Abicht; Paula May Petty; Patricia Cavanaugh; Martha Stewart; Martha Porter; Ralph Miller; Freda Goldblatt; Dorothy De Cicio; Mary A. Dapogny; Helen Chasli; Charlotte Harrison; Gertrude Kern; Dwight Reneker; Betty Stuart; Lillian De Rose; Freddie Haley; Charlotte Wiley; H. M. Dobbs, Jr.; Joy L. Reed; Ann Geraldine Campbell; Gladys Hattis-son; Dagmar Brun; Marion Jones; Leona Kriebach; Frances McCormack; Penelope Scott; Regina Losinski; Leah McCombe. Some of the above correct answers were beautifully presented on paper.

DEAR JUNIOR ETUDE: I took music lessons for eight years and would certainly like to continue, but there is no one up here who teaches advanced students. There are no words to express how much I enjoy music and I practice every day for my own enjoyment. I am a Junior in High school and I played piano in the High School orchestra for two years. In the near future I hope to take organ lessons. I love to read the letters the boys and girls send in to the Junior Etude.

From your friend,  
HAROLD NAKAO (Age 15)  
Hawaii

## Answers to Quiz No. 9

1. C-sharp major; 2. Haydn; 3. 1811; 4. English; 5. A symbol of silence, having a definite time value; 6. Nine; 7. A sharp, flat, or natural appearing before a note and influencing the notes that follow on the same line or space until the bar-line is reached; 8. Four; 9. Prestissimo; 10. Composer.



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THE COVER FOR THIS MONTH—There has been much publicity about the "Gay Nineties" but more truly representative of the late part of the 19th century and the beginning of the 20th century were the good wholesome characteristics which in that era many wistful folk should be fostered and developed.

In those days when so much of the social life of children was under the restraint of the edict "Children should be seen and not heard," it was a courageous and ambitious undertaking for any of the younger generation of that day to appear before any gathering. No doubt many grandpapas living to-day will look at the scene depicted by Miss Helen Stuart, this young Philadelphia artist, on the cover of this issue of *The Ensign* and recall how shrewdly she knew, even quavering was the voice, and how full of butterflies the stomach felt as in a first public appearance he or she was in somewhat the same position as the young singers depicted. Even within city limits before the turn of the century there were churches and Sunday Schools dependent upon oil lamps for illumination, the cold exposed pot-bellied stove for heating, and a cabinet organ for music, but these things which suggest the average rural church "in Grandma's Time" are now replaced by churches everywhere over the countryside with modern heating equipment, electric illumination, and the stained glass windows, good musical instruments, and well finished interiors, with only the remote backwoods sections still retaining any characteristics of resembling the one "In Grandma's Time."

**MUSIC INSTRUCTION**—Judging by all indications, the study of music today in this country has reached greater proportions than ever before, and the demand for all types of music instruction books, and particularly for such highly favored piano beginner's books as those by Adair, Bibbo, Blake, Cramm, Felton, Gaynor, Kerr, Ketterer, Mason, Matthews, Perry, Presser, Richter, Royle, Wagner, and Williams, far exceeds the peak of any of the best previous years.

Publishers and dealers are doing everything possible to take care of teachers' demands for the great number of pupils surging into music study today, but with the scarcity of paper and the high cost because of lack of raw materials to get their output any better than 80% to 90% of normal tonnage and with some large magazine interest in their expanding programs having bought some paper mills to satisfy their own needs, there is not the paper available nor the musical printing facilities existing to replenish immediately stocks of music publications when they become depleted.

If at any time you cannot obtain any particular publication you desire from the catalogs of the *Thirteenth Presses Co.*, the *Oliver Ditson Co.*, and the *Four Corners Co.*, please remember that it is but a temporary condition and it will pay to keep asking for the particular desired publication because every day new printings are being received by publishers and dealers. Everything possible is being done to improve conditions as rapidly as possible.

**CHORAL PRELUDES FOR THE ORGAN**—by Johann Sebastian Bach, Compiled, Re-edited, and Edited by Edwin Arthur Kraft—Further enrichment of the famous *Choral Collection* will come with the publication of these great organ works as edited by Cleveland's noted musician and scholar,

## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

February, 1946

### ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The *Low Advance Offer Cash Price* applies only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

- Album of Easy Piano Solos.....Stairs 20
- The Child Beethoven—Childhood Days of Famous Composers.....Lottie Ellsworth 20
- Lottie Ellsworth—Sight and Rhythm.....Choral Preludes for the Organ, Bach-Kopch 20
- Crane and Co. Piano Solo.....Kramer 20
- Concerto for Cello and Piano.....Kramer 20
- Position on Family Tunes.....For the Piano, Four Hands.....Avery 20
- Eighteen Hymn Transcriptions.....For the Piano, Four Hands.....Kramer 20
- Modern Notes Within—Operetta in Two Acts.....Stairs 20
- Organ Vistas.....Stairs 20
- Peter Rabbit—A Story with Music for Piano Solo.....Kramer 20
- Ralph Federer's Piano Solo Album.....Kramer 20
- The Sacredness Song—Easter Cantata for S.A.B. or S.A. Voice.....Stairs 20
- Selected First Grade Studies for Piano.....Kramer 20
- St. Melodious Octave Studies—For Piano Solo.....Kramer 20
- Themes from the Orchestral Repertoire.....Levine 20
- The World's Great Waltzes.....King 40

Edwin Arthur Kraft. There is no doubt that these splendid adaptations to the resourceful modern organ, with fingering, pedaling, and registrations newly provided, will prove a worthy acquisition for every serious organist, and we foresee magnificent interest in their expanding eighteen chorales to be included in *Master Jesus, wir sterben; Ich ruf' zu dir, Herr Freude; und Herlich! Ich mich verjagen.*

A single introductory copy of this excellent volume can be ordered now at the special Advance of Publication Cash Price of 50 cents, postpaid.

**RALPH FEDERER'S PIANO SOLO ALBUM**—With a background of careful musical training, experience in radio work, private teaching, Ralph Federer has been producing clever compositions, with piano, piece teachers, pupils and the music-loving public alike. Outstandingly popular are *Smoke Dreams; Across the Footlights; and Lonely Dancer*, which will suggest many other familiar titles to his admirers. Because of popular demand, the piano solo pieces are being grouped into a handy album, the pieces will be in varying moods, rhythms and times.

This album will delight all ages by the cleverness, pleasing variety, and popular style of its contents, which are suitable for recreation as well as for study. A copy may be reserved now at the special Advance of Publication Cash Price of 60 cents, postpaid.

**ORGAN VISTAS**—This collection will come in addition to the cloth bound series which already embraces the established favorites, *THE ORGAN PLAYER; ORGAN REPERTOIRE; ORGAN MELODIES; ORGANIST'S ORGAN;* and *THE CHORAL ORGANIST*. It has been compiled by an expert church musician with special thought for general usefulness in the service. The contents are of unusual difficulty and made up only of copyrighted selections from the catalog of the Theodore Presser Co., none of which can be found in any other organ album. Effective registrations will be a feature, and indications for the Hammond Organ will also be given.

Until *Organ Vistas* is ready for delivery, orders for single introductory copies will be accepted at the special Advance of Publication Cash Price of 90 cents, postpaid.

**CLASSIC AND FOLK MELODIES**, in the First Position for Cello and Piano, Selected, Arranged and Edited by Charles Krane—The compiler of this book, an instructor in Teacher's College, Columbia University, realizes fully the growing need for pleasing material for the cello for young students especially, since much of the literature for the cello has been written with older students in mind. Utilizing melodies from Bach, Brahms, and Mozart, together with folk songs of Bohemian, French and Russian origin, Mr. Krane has produced a collection of 25 cello studies, each with a good fingering, and each with an ideal as incentive to practice for beginners on this instrument. In addition to the musical qualities, these pieces furnish a good foundation for correct fingering, bowing and phrasing.

While this book is in preparation single copies may be ordered at the special Advance of Publication Cash Price of 60 cents, postpaid.

**SELECTED FIRST GRADE STUDIES FOR PIANO**, Compiled by David W. Mason—This volume, a new addition to the famous *Music Mastery Series*, will solve one of the greatest problems of piano teachers, that of supplementing technical studies for early grade piano pupils. This new collection will contain studies for first grade piano pupils, some such composers as Schubert, Parlow, Fauré, Billroth, and Beethoven, all outstanding writers of children's music. The material has been carefully selected with detailed attention to phrasing and fingering. Orders may be placed now at the special Advance of Publication Cash Price of 25 cents, postpaid. This sale is limited to the United States and its possessions.

**THEMES FROM THE ORCHESTRAL REPERTOIRE**, For Piano, Compiled by Henry Levine—Favorites of the orchestral program, including tone poems, overtures, suites, and ballets, comprise this new book by the New York pianist and teacher, Henry Levine. Requiring greater technical accomplishment than most of the collections, these will be suitable for pianists of fifth and sixth grade playing ability. The same careful fingering, grading, and editing are apparent throughout these arrangements as in the preceding books. Representative selections are Tchaikovsky's *Waltz from "Swetlana"; Stravinsky's "The Fire of the Night"; Debussy's "Nocturne from 'A Midsummer Night's Dream'; Mendelssohn's; and Bach's Air from "Suite No. 3 in D."*

Mr. Levine's former collections *THEMES FROM THE GREAT PIANO CONCERTOS*, *THEMES FROM GREAT OPERAS*, and *THEMES FROM GREAT SYMPHONIES* were instant successes with pianists everywhere.

In the United States and its possessions, single copies of this book may be ordered now at the special Advance of Publication Cash Price of 40 cents, postpaid.

**THE CHILD BEETHOVEN—Childhood Days of Famous Composers**—Lottie Ellsworth and Ruth Bampton—Teachers of piano and music will find the *Childhood Days of Famous Composers* series, which includes *THE CHILD BACH; THE CHILD HANDEL; THE CHILD HAYDN; and THE CHILD MOZART*, to be interested to know that the fifth book in the series, *THE CHILD BEETHOVEN*, is expected from the printers very shortly.

The music selected for this volume includes five piano solos; the *Minuet in G; A Country Dance; Theme from the "Fifth Symphony"; The Metronome Theme from the "Eighth Symphony"; and the Choral from the "Ninth Symphony."* There is also an easy duet arrangement of the *Allegretto* for piano and violin, and a piano solo of the *Andante* from the *Violin Concerto*. The book is complete with the story of Beethoven's life, many interesting illustrations, a list of recorded Beethoven music, and directions for making a small stage model of an incident in the composer's life.

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**PETER RABBIT—A Story with Music for Piano**, by Ada Richter—When Ada Richter first wrote this story with music, the *CHORUSKELLA*, it proved quite an innovation in piano teaching materials. Practical teachers at once recognized its value, and then upon experimenting with it as a playlet, discovered that it proved especially the parents and relatives of the students) also enjoyed it as presented in the reading program. Similar books, utilizing the stories of Jack and the Beanstalk and *Three Little Pigs* soon followed, and now *PETER RABBIT* is in preparation. The most attractive features that the former books will be present in large type, little musical numbers interspersed throughout the story, and the charming line-drawing illustrations in black and white.

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character of the chromatic octave piece is that of gaiety as its title *Mirth Suggests*, and the vivacious number, *The Chase*, is a snare drum, snare drum, snare drum. The final number, *Victory*, is a study in sonority.

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